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ABSTRACT

These two progress reports from the Children's Television Workshop provide information on research, production, public affairs, and budgetary aspects of Sesame Street and The Electric Company. Examples of curriculum innovations under development and/or consideration include: affective education segments, segments for the retarded and/or handicapped, segments filmed in Hawaii, and pre-science and health segments. The Sesame Street Prison Project, which has as a primary goal the strenghtening of ties between inmates and their families, is described. Appended are: (1) Sesame Street research including a character familiarity study and research involving the coding of program segments by attributes; (2) Community Education Services including a report on television practices for Spanish speaking handicapped children; and (3) Public Affairs newspaper clippings. (STS)

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Children's Television Workshop
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PROJECT DIRECTOR:	MRS. JOAN GANZ COONEY

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SESAME STREET RESEARCH

1. Major Activities and Accomplishments

A. Researchers, writers, producers, and advisors met to discuss issues raised in the Sesame Street planning papers prepared for ninth-season planning. The papers were written to provide background information and to raise discussion questions relating to curriculum planning in the following topics: curriculum apportionment, health and nutrition, pre-science, prereading goals and formats, Sesame Street's commitment to the mentally retarded, Sesame Street characters, and the role of women on Sesame Street. This meeting was the first of a series of curriculum seminars to resolve selected important curriculum issues which require extensive advisor input.

In an attempt to further explore experimental avenues of curriculum treatment, a series of writer/researcher brainstorming sessions were planned and held. The focus of these meetings was to generate novel alternative approaches to and implementations of the goal areas under question. The suggestions written up from these small workgroup meetings will be examined at the larger curriculum meeting.

B. Researchers coordinated review input from outside advisors and also carefully monitored development of a series of scripts portraying Big Bird's feelings about Buffy St. Marie's new baby. These programs are intended as an experiment in affective curriculum, and provide information and strategies for children and parents about ways of constructively dealing with sibling rivalry.

C. Researchers prepared some background information and formulated a curriculum structure for a summer taping session in Hawaii. The Hawaii "remotes," which will form the nucleus of a week of shows in the ninth season, is a further experimental step in the use of off-set locations to give the program a fresh and exciting look.

D. Data analyses were completed on figures documenting the proportion of time spent on each Sesame Street curriculum goal during the seventh broadcast season. Charts are now available which producers can use to compare goal treatments from the first broadcast season through the seventh. Also included in the packet discussed with producers were research suggestions regarding time proportion to be spent on each goal for the upcoming ninth broadcast season. This information will also be a reference source for upcoming curriculum discussions.

E. Data collection is now completed in the Sesame Street character familiarity study being performed by Roberta Cohen, Professor of Sociology at Princeton University, and her students, Kim Torrey and Rosemary Garcez. The Sesame Street research group expects to receive a report very shortly documenting children's recognition of and preferences for Sesame Street regular and semiregular cast members and muppets. This data will be helpful in making decisions about character and role presentations in Sesame Street's ninth and tenth broadcast seasons.

F. During this quarter, researchers completed their on-going review and suggested revisions for the writing and taping of the second half of Sesame Street's eighth broadcast season.

G. The research department received reports from several researchers participating in the cross-methodological study. Studies have been conducted by several researchers throughout the greater New York/New England area to apply a variety of research methods to several audiences viewing the same stimulus materials. The focus of the study was on identifying characteristic types of information yielded by current research methodologies, and on evaluating the effectiveness of these methods for use with research questions concerning Sesame Street. CTW has now received reports from the following consultants:

Dr. Glen Brickman, Director of Research, Motive Labs, applied a voice analysis technique.

Dr. James Watt, University of Connecticut, and Dr. Robert Krull, Rensallaer Polytechnic Institute, performed physiological measures.

Dr. Dan Anderson, University of Massachusetts, performed measures of attention and comprehension and also performed attribute analysis on Sesame Street stimulus materials.

Dr. Steve Epstein, Columbia University, applied CTW group observation and distractor measures.

Ms. Barbara Flagg, Harvard Center for Research In Children's Television, performed eye movement studies designed to assess patterns of attention.

The research department is presently waiting for the report from one more study:

Dr. Bernadette Nelson-Shapiro, ABT Associates, Boston, Massachusetts, and Dr. Sheryl Graves, New York University, applied comprehension and attitude measures. Their data collection is complete and they are presently preparing the report.

When all reports are received, a general seminar will be held, including all the study participants. Intra-analyses of research methods will be performed at that time.

H. William Abelson, an undergraduate student enrolled at Oberlin College, performed a formative research study as a Sesame Street research intern. His study suggested format improvements for Sesame Street's verbal blending presentations. This study was one of a series which will help to lay the groundwork for a ninth-season strong emphasis on prereading goals.

I. The Research Planning Specialist attended a seminar sponsored by Nielsen specialists. The seminar concerned the status of children's television programming, techniques for interpreting Nielsen data, and evaluating what the Workshop hopes to learn from Nielsen studies in the upcoming year.

J. In preparation for the ninth broadcast season planning, researchers began to search and reclassify formative data from the beginning of Sesame Street planning to the present. Researchers hope to compile for producers: (1) all extant information regarding general Sesame Street formats which have historically "worked well" in eliciting attention; (2) a list of most successful formats applied in the prereading area. It is intended that these examinations of existing data will not only bring to light new ways of using old formats, but will also provide inspiration for developing new and fresh-looking formats.

K. A series of preliminary meetings was held among CTW staff to begin extensive curriculum development work on Sesame Street's prereading goals, a portion of the curriculum which will receive heavy focus during the ninth broadcast season.

L. Special research input was provided during a rehearsal session for a script featuring the Little Theatre of the Deaf. The script features the use of mime, and producers were especially concerned that this format be used in a way which would render it comprehensible to our target viewers.

M. The Assistant Director attended a Workshop meeting to discuss Sesame

Street's bilingual presentations and to review new bilingual film materials.

N. Research advice was offered at a discussion meeting to explore the production possibilities of remote taping in California, featuring the theme of life at/in the sea.

O. A Workshop meeting was held in which Jean Kennedy Smith, representative of the Joseph P. Kennedy, Jr. Foundation, proposed featuring the arts in Sesame Street's presentations for mentally retarded children. Decisions about this and other proposals for mentally retarded children were reserved until later in the year, when researchers and producers will do more systematic development of this curriculum area.

2. Problems - no significant problems

3. Significant Events and Findings - Treated under Heading #1, above.

4. Dissemination Activities

A. Researchers attended the Society for Research and Child Development Convention in New Orleans, Louisiana.

B. Mrs. Caroline Caldwell spoke to the Associate Director about pre-reading treatments on Sesame Street.

C. Researchers participated in a demonstration of formative research methods for Mr. Yoshio Uchipa, a producer from Japanese television station NHK. The taping will be part of a Japanese television presentation concerning Sesame Street.

D. The Associate Director met with Dr. Willem Welsing, from the Netherlands, about applications of television and teacher utilization.

E. Dr. Robert Henderson, from the Teacher Corps, received guidance in his search for bibliographic materials on Sesame Street's curriculum theories.

F. The Associate Director presented a paper to the Eastern Communications Association Conference in New York City.

G. The Research Planning Specialist talked about formative research to Ramapo College students in Ramapo, New Jersey.

H. The Assistant Director met with Dr. Vasquez of the National Institute of Education, regarding Sesame Street's bilingual objectives.

I. Dave Watson, Bob Brignell, and Brenda Neeb, from the Deaf Television Workshop in Kitchener, Ontario, talked with the Assistant Director about Linda Bove and the Little Theatre of the Deaf segments on Sesame Street.

J. Researchers assisted in a demonstration of formative research techniques for Newsweek Magazine.

K. A researcher met with Mark Schiemann, Communications Arts Fellow at Austin College in Sherman, Texas, to discuss questions about Sesame Street.

L. The Assistant Director, in collaboration with the Community Education Services Division and with Dana Ardi, Assistant Professor of Special Education at Fordham University, planned a presentation to the Council for Exceptional Children Convention to be held in April. A trial run-through of the entire presentation was presented before Fordham University students.

M. The Assistant Director and CES representatives discussed Sesame Street's goals for mentally retarded children with Teacher Corps representatives in Washington, D.C., and with the Iowa Educational Media Association/ Nebraska Educational Media Association in Omaha, Nebraska. The presentation featured an account of curriculum development, research, and utilization of Play to Grow segments for retarded children.

7. Other Activities

A. Nonbroadcast - Researchers continued to review Sesame Street books, toys, and games for age-appropriateness and educational content.

B. International

- The Assistant Director provided a research orientation for French producers of Rue Sesame.
- A researcher provided a two-day workshop on formative research objectives and methods for visiting representatives from CBC's Canadian Sesame Street.

C. Sesame Street Magazine

- Researchers attended a seminar seeking to identify helpful ways of portraying cultural diversity in the Magazine.
- Sesame Street researchers continued to attend magazine planning and review sessions.

8. Staff Utilization - No changes this quarter

9. Future Activities Planned

A. The Associate Director of Sesame Street is selecting Sesame Street attributes to examine as part of the cross methodological study (See #1, Part G). Research assistants will help to code and rate the program attributes, which will then be examined in light of the results obtained by other participants in the study. The cross-methodological study seminar is tentatively planned for September, 1977.

B. Seminars are being planned for development of the prereading curriculum area and for ninth season curriculum apportionment.

C. The research staff plans to engage a research contractor to test existing Sesame Street pre-science formats for appropriateness for the target audience. Some testing will also be done of target audience's existing skills and knowledge in this area. The final product of the study will be concrete suggestions about treatments of prescience on Sesame Street.

D. Two researchers will be engaged to examine possible prereading treatments on Sesame Street. One researcher will help to develop curriculum and formulate Writers' Notebook strategies. The other will test new and old segments with children, and will also test children's competences in selected elements of the prereading area.

E. Mr. Rodney Dennis from the University of Kansas will perform the second part of a study designed to formulate workable new classification formats. Mr. Dennis had performed the preliminary portion of his study during the summer of 1976, when he visited the Workshop as a Sesame Street research intern.

F. A formative evaluation is planned by the Sesame Street research staff to discern how children react to segments featuring Big Bird and Buffy St. Marie's baby (see #1, above).

G. Formative studies will assess segments featuring Linda Bove, The Little Theatre of the Deaf, and the Theatre Without Words formats. Producers are especially interested in learning how children perceive Linda, whose character has been more carefully delineated this past season than in her earlier appearances on the show.

H. Formative research will be designed and performed for Sesame Street's new health and nutrition segments.

SESAME STREET PRODUCTION

MAJOR ACTIVITIES AND ACCOMPLISHMENTS

We completed taping the second half of Season VII - Sesame Street, and scouted locations for our remote Season IX, which will take place in Hawaii during the later part of July.

SIGNIFICANT EVENTS AND FINDINGS

Pre-science is being added to the curriculum of Season IX.

PUBLIC AFFAIRS

Sesame Street passed a landmark during this period: its 1.000th hour of programming was broadcast.

Public Affairs worked closely with the show's producers in the creation and promotion of a special adult-oriented look at the show titled "Sesame Street at Night?" which had Gene Shalit as host and illustrated the development of the program's curriculum and impact over the past eight years. The special was broadcast by public stations as part of PBS' "Festival '77." Public Affairs provided photo coverage of the special and distributed stories and pictures which treated the 1,000th hour and the broadcast of the special.

During this period the division also distributed a bylined article by CTW President Joan Cooney marking the 1,000th program and commenting on its ongoing experimentation in the context of current TV offerings for kids. The byliner appeared in numerous newspapers around the country. Public Affairs also coordinated coverage of the show's landmark program with several publications.

A story and photographs of guest performer Judy Collins received wide attention. It described her 1977-78 participation on the educational show. Another picture was distributed about Clarice Taylor, the show's first "grandmother" who joined this year as David's relative. Public Affairs also coordinated a special interview of Linda Bove, another newcomer to the street, focusing on her role as a woman and as a handicapped (deaf) person. The division created a radio spot from Big Bird which was distributed to all radio stations in the U.S., via the American Library Association, promoting youngsters' attendance at local libraries.

Buffy St. Marie, the singer, participated in a number of shows created in March. Public Affairs administered extensive photographic and editorial coverage to tell the story about Sesame Street's expanded affective curriculum in these shows, including the first treatment of sibling rivalry through the involvement of Ms. St. Marie's baby and husband with Big Bird. One result was a large color photograph in Time Magazine.

During the quarter Public Affairs handled an estimated 600 queries by mail and telephone from the general public and responded to numerous requests for interviews and information by the press, public TV stations and others.

NEW HIRES AND TERMINATIONS FOR SESAME STREET AND THE ELECTRIC COMPANY INCLUDES PRODUCTION, RESEARCH, PUBLIC AFFAIRS AND COMMUNITY EDUCATION SERVICES, FOR THE PERIOD OF 1/3/77 - 3/31/77.

NEW HIRES

NAME	TITLE	EFFECTIVE DATE
Kathy Hubbard	Sec'y. (C.E.S. - Appalachia)	2/28/77
Cathy Pitegoff	Sec'y. (Broadcast Admin.)	1/3/77

TERMINATIONS

NAME	TITLE	EFFECTIVE DATE
Marilyn Clark	Asst. Coord. C.E.S. South	2/11/77
Hylda Clarke	Field Res. Coord. - TEC	1/31/77
Winston Ferguson	Asst. Prod. Editor - TEC	3/18/77
Kris Leonakis	Script-Typist - TEC	2/4/77
Eugene McCabe	Spec. Asst. for Res. (Temp.)	3/11/77
Laurette Mercer	Admin. Asst. - C.E.S.	3/25/77
Nadine Morefield	Clerk-Typist-P/T - C.E.S. (Appalachia)	3/4/77
Diane Wenman	Prod. Film Dir. - TEC	3/18/77

CHILDREN'S TELEVISION WORKSHOP
Summary Report on Product Activity
Pursuant to Article 18(a) (ii) As in Effect Amended

In the quarter ending March 31, 1977, the CTW Products Group activities in product areas related to Sesame Street and The Electric Company included the following:

CTW Magazine Publishing

CTW continued to publish its two magazines, SESAME STREET MAGAZINE and THE ELECTRIC COMPANY MAGAZINE. The magazines were sold through subscriptions and, with Select Magazines, Inc. as our distributor, on newsstands. The February-March and April issues of SESAME STREET MAGAZINE and the February, March and April/May issues of THE ELECTRIC COMPANY MAGAZINE were also published during this quarter. These magazines have the same target audiences and curriculum goals as their respective shows.

CTW's THE ELECTRIC COMPANY GUIDE, an activity book for use by reading teachers in the classroom, has been sold out!

Domestic Licensing (including, for the most part, Canada)

In addition to agreements with Addison-Wesley, Guidance Associates, Milton Bradley and National Textbook for the production of various teaching aids designed exclusively for in-school use, CTW also had licenses in effect with others for educational toys, games, books and records, and ancillary products, as follows:

Licensee	Product
Addison-Wesley	supplementary reading materials for pre-reading and sentence comprehension
Bradley Time	watches, clocks
Burlington Domestics	bed linens, etc.
California Originals	cookie jars

Children's Records of America	records
Colorforms	games
Columbia Records	records
Demand Marketing	children's plate dishware
Fisher-Price	toys
Friends Industries	crafts
GHC Toy Company	hand puppets, toys
Gorham	figurines, cutlery and china
Guidance Associates	filmstrips on reasoning, problem solving, emotions and interpersonal relationships
Ice Follies	live performance, related products
Jardine Matheson Ltd.	radios, phonographs, electronic blackboards
Knickerbocker Toy Co.	stuffed dolls, toys
Marvel Comics	comic book series specially designed for slow readers
Me-Books	books
Milton Bradley	puzzles, games, activity bulletin boards for in-school use exclusively
National Textbook	Spanish language arts program
Owens-Illinois (Lily)	paper cups, plates, etc.
Pak-Well	writing tablets
J.C. Penny	children's clothing
Random House	books
Simon & Schuster	books
Western Publishing	books
Wilton Enterprise	children's kitchen toy sets
Vera	placemats

In addition the Workshop during this quarter had contracts in effect with the Ice Follies and Judd Concert Bureau respectively for certain live ice-skating and symphony orchestra performances featuring SESAME STREET characters.

Foreign Licensing

CTW-licensed products similar to most of those mentioned above were available in one or more of the following areas:

Latin America, including Mexico

Europe, including Spain, Holland, Germany, Sweden, Ireland

Far East, including Japan, Australia, New Zealand

Africa and the Near East.

INTERNATIONAL

Foreign countries in which SESAME STREET and THE ELECTRIC COMPANY were broadcast in English and in which SESAME STREET was broadcast in one or more foreign language versions during the quarterly period of January/1977 through March 31, 1977 are:

	TEC	SS	FOREIGN LANGUAGE
Australia	X*	X	
Bahamas	X		
Belgium			X
Bermuda		X	
Brazil			X
Brunei		X	
Canada	X	X	X
Chile			X
Costa Rica			X
France			X
Germany	X*	X*	X
Guatemala			X
Haiti		X	
Holland			X
Hong Kong	X	X	
Ireland	X	X	
Japan	X*	X	
Liberia	X		
Malaysia	X		
New Zealand	X	X	
Nicaragua			X
Panama	X*	X*	X
Philippines	X	X	
Portugal	X*		X
St. Kitts		X	
St. Maarten	X	X	
Saudi Arabia	X	X	
Sierra Leone	X		
Singapore		X	
Spain	X*		X
Tanzania		X	
Trinidad & Tabago		X	
United Kingdom	X	X	
Zambia		X	
Yugoslavia		X	
Korea	X*	X*	
Iceland	X*	X*	
Italy	X*		
Turkey	X*		
Greenland	X*		
Greece	X*		
Taiwan	X*		
Diego Garcia	X*		
Cuba	X*		

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* Armed Forces Radio and Television Service

BUDGET

OMB NO. 80-R0180

FINANCIAL STATUS REPORT

1. FEDERAL AGENCY AND ORGANIZATIONAL EL NT
Department of Health, Education Welfare
Office of Education

2. FEDERAL GRANT NO. OR OTHE NTIFYING NO.
Pending

3. NAME AND ADDRESS OF GRANTEE ORGANIZATION
Children's Television Workshop
One Lincoln Plaza
New York, New York 10023

4. EMPLOYER IDENTIFICATION NO.
13-2655731

5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.
N/A

6. FINAL REPORT
☐ YES
☒ NO

7. BASIS OF REPORT
☐ CASH
☒ ACCRUED EXPENDITURES

8. PROJECT PERIOD (Month, Day, Year) Completion of Project
FROM 1 | 1 | 77 TO | |

9. REPORT PERIOD (Month, Day, Year)
FROM 1 | 1 | 77 TO 3 | 31 | 77

10. STATUS OF FUNDS	PROGRAMS - FUNCTIONS - ACTIVITIES (1)	(2)	(3)	(4)	(5)	(6)	TOTAL
	Sesame Street D						
a. Total outlays previously reported	$ -0-						$ -0-
b. Total program outlays this period	25,400						25,400
c. LESS: Program income credits	-						-
d. Net program outlays this period	25,400						25,400
e. Total program outlays to date	25,400						25,400
f. LESS: Non-Federal share of program outlays	-						-
g. Total Federal share of program outlays	25,400						25,400
h. Total unpaid obligations	-						-
i. LESS: Non-Federal share of unpaid obligations	-						-
j. Federal share of unpaid obligations	-						-
k. Total Federal share of outlays and unpaid obligations	$ 25,400						$ 25,400
l. Total Federal funds authorized							
m. Unobligated balance of Federal funds							

11. INDIRECT EXPENSE: a. TYPE OF RATE (Mark box)
☐ PROVISIONAL ☐ FINAL
☐ PREDETERMINED ☐ FIXED N/A
b. RATE
c. BASE
d. TOTAL AMOUNT
e. FEDERAL SHARE

12. REMARKS (Attach additional sheets if necessary)

13. Certification - I certify that to the best of my knowledge and belief this report is correct and complete and that all outlays and unpaid obligations are for the purposes set forth in the grant award documents.

NAME TITLE
C.E. Harnett
Associate Director Finance

TELEPHONE
AREA CODE 212
NUMBER 595-3456
EXT.

SIGNATURE OF AUTHORIZED OFFICIAL
CEHarnett

DATE REPORT IS SUBMITTED
April 29, 1977

HEW-601T FINANCE - CEH - 4/29/77

OMB No. 80-R0180

FINANCIAL STATUS REPORT

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT
Department of Health, Education & Welfare
Office of Education

2. FEDERAL GRANT NO. OR OTHER IDENTIFYING NO.
Pending

3. NAME AND ADDRESS OF GRANTEE ORGANIZATION
Children's Television Workshop
One Lincoln Plaza
New York, New York 10023

4. EMPLOYER IDENTIFICATION NO.
13-2655731

5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.
N/A

6. FINAL REPORT
☐ YES
☒ NO

7. BASIS OF REPORT
☐ CASH
☒ ACCRUED EXPENDITURES

8. PROJECT PERIOD (Month, Day, Year) Completion of Project
FROM 1 | 1 | 76 TO | |

9. REPORT PERIOD (Month, Day, Year)
FROM 1 | 1 | 77 TO 3 | 31 | 77

10. STATUS OF FUNDS

	PROGRAMS - FUNCTIONS - ACTIVITIES						
	(1) Sesame Street VIII	(2) The Electric Company VI	(3)	(4)	(5)	(6)	TOTAL
a. Total outlays previously reported	$ 2,921,700	$ 3,617,700					$ 6,539,400
b. Total program outlays this period	1,565,400	511,500					2,076,900
c. LESS: Program income credits	-	-					-
d. Net program outlays this period	1,565,400	511,500					2,076,900
e. Total program outlays to date	4,487,100	4,129,200					8,616,300
f. LESS: Non-Federal share of program outlays							3,616,300
g. Total Federal share of program outlays							5,000,000
h. Total unpaid obligations							-
i. LESS: Non-Federal share of unpaid obligations							-
j. Federal share of unpaid obligations							-
k. Total Federal share of outlays and unpaid obligations							$ 5,000,000
l. Total Federal funds authorized							
m. Unobligated balance of Federal funds							

11. INDIRECT EXPENSE: a. TYPE OF RATE (Mark box)
☐ PROVISIONAL ☐ FINAL
☐ PREDETERMINED ☐ FIXED N/A
b. RATE
c. BASE
d. TOTAL AMOUNT
e. FEDERAL SHARE

12. REMARKS (Attach additional sheets if necessary)

13. Certification - I certify that to the best of my knowledge and belief this report is correct and complete and that all outlays and unpaid obligations are for the purpose set forth in the grant award documents.

NAME	TITLE	TELEPHONE AREA CODE	NUMBER	EXT.
C.E. Harnett	Associate Director Finance	212	595-3456	

SIGNATURE OF AUTHORIZED OFFICIAL
CE Harnett

DATE REPORT IS SUBMITTED
April 29, 1977

HEW 401T

FINANCE - GEH - 4/29/77

CERTIFICATION

SIGNATURE OF CONTRACT OFFICER

DATE

SIGNATURE OF PROJECT DIRECTOR

May 12, 1977

DATE

Children's Television Workshop
One Lincoln Plaza / New York, N.Y. 10023 / 212 595-3456

TITLE:	QUARTERLY PROGRESS REPORT
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PROJECT DIRECTOR:	MRS. JOAN GANZ COONEY

CABLE: SESAMEST NEW YORK / TWX 710-581-2543 / RCA 236168

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APPENDIX I: Sesame Street Research

APPENDIX II: Community Education Services

APPENDIX III: Public Affairs

Sesame Street Research Quarterly Report

April - June, 1977

1. Major Activities and Accomplishments

A. The Sesame Street Research group received a report from Kim Torrey and Rosemary Garcez, students of Roberta Cohen, Professor of Sociology at Princeton University. Ms. Torrey and Ms. Garcez explored children's recognition of and preferences for Sesame street regular and semi-regular cast members and muppets. This data was required by the production staff to help in making decisions about characters and role presentations for Sesame Street's ninth and tenth broadcast seasons.

Also prepared as input for these decisions was a memorandum by Lewis Bernstein, Associate Director of Sesame Street Research. Mr. Bernstein's memo featured some suggested character changes and/or suggestions with which producers might wish to experiment in the ninth season as a first step toward possibly more comprehensive changes in the tenth.

B. Sesame Street researchers began the process of script and storyboard review for Sesame Street's ninth season.

C. Sesame Street Research Planning Specialist Emily Findlay completed a review of types of prereading segments which have been featured on Sesame Street since the early days of the program's development. The review was conducted in the light of formative research results, with an eye to identifying formats which have been educationally effective and successful in eliciting attention.

It was felt that this kind of review would be helpful initial information in formulating plans for Sesame Street's ninth broadcast season. since producers and researchers have decided to spend an increased portion of air time on prereading goals.

Other initial efforts toward developing our presentation of prereading included a working seminar attended by two of the Workshop's advisors specializing in reading instruction. Dr. Barbara Fowles, formerly Associate Director of Research for The Electric Company, and Dr. Shirley Feldman, from the Graduate Division of The City College of New York, discussed prereading curriculum issues with the research group. The focus of the meeting was on identifying priorities in the curriculum, possible points where expansion might be feasible, and goals which need to be eliminated because they are too ambitious for our target audience.

D. In a further effort to provide a strong prereading curriculum for Sesame Street, researchers have engaged the assistance of Mrs. Hylda Clarke, who recently served as the Field Research Coordinator for The Electric Company. Mrs. Clarke has designed a study to evaluate the teaching effectiveness and the attractiveness of Sesame Street prereading formats. Also under study are selected segments from The Electric Company which have been proposed as exemplifying possible formats for Sesame Street to adapt. Mrs. Clarke's study is currently in the data collection phase, and her results and report are due in the July-September quarter.

E. Sesame Street Researcher Ana Herrera reviewed standard formats employed on Sesame Street throughout its eight broadcast seasons. It was hoped that such a format review might serve as a jumping-off point for writers to begin to generate new formats for the ninth season. It was also felt that writers might pick up once again on some of the more successful older formats which have drifted out of use over the years.

F. For some time the research division has been coordinating participation among several independent researchers in a project known as the cross-methodological study. Investigators throughout the greater New York/New England area have applied a variety of research methods to several audiences, using the same stimulus material, a videotape featuring one and one-half hours of selected Sesame Street segments. This phase of the project has been described and reported in earlier quarterly reports to the Office of Education, as various segments of the research were completed and submitted.

Phase II of the project is now well underway. This phase comprises CTW's contribution to the work. Under the guidance of Associate Director Lewis Bernstein, raters have been trained to systematically code relevant program attributes of the stimulus material. This coding, indicating presence/absence and/or degree to which each attribute is manifest throughout a segment will be used to investigate relationships between program attributes and children's attention to television materials. The attention data, which serves as the dependent variable in this phase of the study, has been provided by researchers during Phase I.

At present, attributes have been identified and finalized, raters have been trained, and segment coding has begun. Analysis of the results will be performed during the July-September quarter. The appendix of this report includes a copy of the program attributes which are being coded in the selected Sesame Street Segments.

G. Sesame Street researchers felt that ninth season planning would be facilitated by a more systematic analysis of Sesame Street characters and their roles and behaviors. The character familiarity study by Torres and Garcez provided some initial information in this regard (see IA), but in addition, researchers wanted in-depth information about characteristic activities and behaviors of the regular Sesame Street cast and muppets, and some analysis of how children attend differentially to these various roles and behaviors.

Consequently, Drs. Steve Levin and Dan Anderson, from the University of Massachusetts, will be collecting data which can be used in such an analysis. They will perform slide-distractor studies of three hundred preschoolers as the children watch fifteen hours of selected Sesame Street material. This study will provide moment-to-moment data describing children's attention as different characters appear on and leave the screen, and as different behaviors and roles are portrayed.

When this data is collected, Dr. Langbourne Rust, Director of the Attribute Research Service in New York City, will perform statistical analyses and intuitive interpretations in an attempt to document which aspects of characterization seem to induce unusually high or unusually low attention from preschoolers.

The Anderson/Levin data collection will be completed during the July-September quarter, and the Rust analysis is due during the October-December quarter.

H. Ms. Rosemary Garcez, from Princeton University, began work as a Sesame Street research summer intern. Ms. Garcez is on a work-study program with Princeton, and is training in the application of formative research methods. At the same time, she helps provide person-power in performing in-house formative studies. Ms. Garcez, with the help of the on-staff researchers, is currently designing a survey to ascertain which celebrities from other television programs might best be engaged for Sesame Street guest appearances.

I. Mr. Rodney Dennis, from the University of Kansas, is designing a followup to his 1976 study of Sesame Street classification and sorting segments. Mr. Dennis will be examining the use of certain design features which may serve as cues to enhance children's comprehension. A second phase of his project will entail designing writers' notebook suggestions for new format experiments in this goal area.

J. Members of the Sesame Street research division attended a research and review planning seminar to discuss new survey data on children's viewing patterns. The seminar, sponsored by CTW, featured presentations and discussions by: Karen Farr, WNET; Ted Carpenter. National Citizens' Committee on Broadcasting; Mark Stevens, Programming Director of WGBH in Boston; Rick Beatty from PBS; Ms. Burch and Mr. Church from CPB; David LeRoy, Florida State University; Ms. Ruth Clark, The Daniel Yankelovitch Company; Nat Katzman, an independent researcher.

K. Sesame Street researchers held a briefing meeting for writers and producers to bring them up to date on new developments in the Sesame Street curriculum.

L. The Sesame Street research group received the third of three research reports from Dr. Robin Garfinkel of Teachers College. Dr. Garfinkel has been examining changes in standardized children's tests, with an eye to how preschool programs -- including Sesame Street — might affect changes in children's abilities in testable areas. Dr. Garfinkel's third report is included in the appendix.

M. Sesame Street researchers tested an experimental format devised by writers and producers. The format, exemplified by a series of segments entitled "Big Bird's Variety Show," features an unbroken string of songs. Recommendations about the format are included in the research memorandum.

2. Problems - no significant problems.

3. Significant Events and Findings - see Category #1, above.

4. Dissemination Activities

A. Members of the research department attended various meetings and seminars sponsored by the annual AERA Convention in New York City.

B. The Research Planning Specialist gave a presentation at the Minneapolis Regional Conference on the Ethical Development of Youth.

C. A researcher met with Mr. Bud Baechler of St. Mary's College, Winona, Minnesota, to discuss formative research.

D. A Sesame Street researcher discussed developments at Sesame Street with a chapter of the American Association of University Women from Selinsgrove, Virginia.

E. Two members of the research group attended the Special Arts Festival at Fordham University, New York City.

F. The Assistant Director of Research presented a talk entitled, "New Avenues of Teaching Resources — Sesame Street Programs for Mentally Retarded Children," at the annual convention of the Council for Exceptional Children in Atlanta, Georgia.

G. The Assistant Director met with Professor Dan Geller, Special Education Department, University of Hartford, to discuss Sesame Street's Play to Grow project for retarded children.

H. Two researchers discussed the goals, methods, and work of the research department with several guests representing broadcast positions in India.

I. The Associate and Assistant Directors visited Professor Judy Minton at Marymount College to discuss possibilities for a joint research project.

J. The Assistant Director met with Mr. Frank Lazario, Coordinator of the Community Outreach Department of the New York Urban Coalition, Inc.

K. Two researchers attended a conference on World Hunger sponsored by Fordham University. The conference offered some sources helpful in developing nutrition goals for Sesame Street.

L. Two researchers attended meetings at a conference on children and media sponsored by Bank Street College.

M. The Assistant Director discussed the role of research at a CTW Bilingual Pupil Services Workshop.

N. The Associate Director worked with Dr. Robert Krull, from Rensallaer Polytechnic Institute, in designing a study to perform time analyses on Sesame Street and The Electric Company attention data.

5. Capital Equipment Acquisition: None this quarter.

6. Data Collection: See Category #1, above.

7. Other Activities:

Nonbroadcast:

- Researchers continued to offer guidance in the planning of books, toys, and games, and to assist Dr. Girvin Kirk's staff in reviewing concepts for the Sesame Street Magazine.

- The Assistant Director provided a summary of formats which might be useful in designing attractive products for children.

Community Education Services

- The Associate Director provided review for a CES book describing the Sesame Street muppets. The book, intended for day care teachers, provides some basic information about affective education.

- A researcher discussed our work at a meeting of Youth Corps members who will be working with the CES Division.

8. Staff Utilization - No changes this quarter.

9. Future Activities Planned

A. See activities described under #1: B, D, F, G, H, I describe projects which will be completed in the next or future quarters.

B. Researchers are working with Dr. Joan Gussow, Professor of Nutrition at Teachers College, to arrange a study to evaluate new Sesame Street segments produced during the eighth broadcast season to model and teach preschool health practices.

C. Researchers are planning with Dr. Cornelia Brunner, formerly on staff with The Electric Company, to design a study for the ninth season prescience curriculum. As presently conceived, the study will (1) review prescience concepts and processes presently taught in kindergarten and early elementary school, and (2) evaluate existing Sesame Street segments which relate to this area.

D. Sesame Street researchers plan to train coders to use a taxonomy developed by Barbara Kolucki, a member of the CES staff. The taxonomy lists television variables supposed to affect the attention eliciting power and the comprehensibility of Sesame Street segments to mentally retarded children. Once segments are coded along the dimensions of the taxonomy, an attempt can be made to discover which program attributes are, indeed, reflected in high or low attention. Attention data are already available from a previous study provided by Dana Ardi of Fordham University.

E. Researchers will prepare additional Writers' Notebook materials on several Sesame Street curriculum goals.

F. Researchers will begin the annual revision of the Sesame Street curriculum goals document.

SESAME STREET PRODUCTION

MAJOR ACTIVITIES AND ACCOMPLISHMENTS

The Sesame Street writers completed scripts for the Hawaii remote, and also began writing for season IX.

Several meetings have taken place to discuss Sesame Street specials to be shown on PBS at night. The first one will be a sing-along with guest celebrities.

The research activities on The Electric Company during the quarter consisted in part of wrapping up the report work related to the television series itself, and in part of continuing the research work in support of enhanced school utilization of the series.

The principal accomplishment in the area of report preparation was the completion by The Electric Company Director of Research, Dr. Barbara Fowles, of a draft overview of all formative research and evaluation undertaken for The Electric Company from the time of its inception through the most recent production season. As soon as Dr. Fowles returns from maternity leave, this report will be revised and bound into final form.

The Research Triangle Institute continued its work of carrying out the third in the CTW series of nationwide school surveys of school use of The Electric Company. During this particular quarter, final returns were received from the field, data were key punched and tabulated, and statistical analyses were begun. The target date of August, 1977 for the availability of the final report of the survey seems to be holding firm.

Dr. Keith Mielke of Indiana University submitted a final report on a contract to study barriers to school use of The Electric Company among schools and classrooms which are capable of using the series but not doing so. Bound copies are expected to be available for general release by late July or early

August of 1977.

The Barriers Analysis consisted mainly of in-depth interviews with teachers of The Electric Company target-age children, including both users and non-users. Special attention was given to identification of barriers which CTW and other cooperating agencies (e.g., ITV directors, PBS stations) could, in practicality, hope to address and perhaps overcome.

Simultaneously with the completion of the Barriers Analysis, work was begun on the development of experimental approaches for attempting to overcome these barriers. The focus of this activity is on barriers which appear both widely prevalent and amenable to practical and inexpensive attempts to overcome them. Opportunities for overcoming these barriers were explored in the CTW departments concerned with promotion, Community Education Services, products, and publications.

The final area of research activity was to work with various departments creating materials, both instructional and descriptive/promotional in character, to help ensure accuracy and high pedagogical quality.

COMMUNITY EDUCATION SERVICES

FOURTH QUARTER 1976-77

The Community Education Services Division (CES) develops and maintains the outreach effort conducted in support of CTW productions. CES works to reach parents, teachers and others concerned with the development of children. Working through a network of institutions and organizations across the country, CES initiates a process which leads to the use of Sesame Street and The Electric Company as supplemental resources in formal and informal educational settings.

In meeting its responsibility, CES continually strives to identify new settings, expand its target audience to include special populations and develop innovative applications of CTW productions. Representative of this effort are the CES Prison Project, Hospital Project and Immunization Campaign. Fourth Quarter highlights in these areas form the focus of this report. Highlights of additional CES activities conducted during this period are also included.

PRISON PROJECT

Press Conference

A significant activity conducted during the fourth quarter and one important to the continued development of the joint effort between CTW and the Federal Bureau of Prisons was a press conference held at the Metropolitan Correctional Center (MCC) in New York City to publicly announce the Sesame Street Prison Project. The press conference marked the culmination of a long series of efforts to develop and implement the project and spearheaded the CES drive to expand the number of participating institutions. The presence of the Director of the Bureau of Prisons at the event symbolized the strong support committed by the Bureau since the project's inception. MCC was selected as the site for the conference due to its potential for national television coverage by major networks located in New York.

The project is currently operating in eight federal correctional facilities and has as its primary goal helping to maintain and strengthen the ties between inmates and their families. The centers are operated in the visiting area of each institution and utilize as basic resources, the Sesame Street broadcast and inmate care givers trained by CES. Major benefits of the program are:

1. Children of inmates are provided with a systematic program of educational and entertaining activities on visiting days
2. Inmate and visiting spouse are able to communicate in a positive emotional climate without having to worry about the behavior of their children
3. The family has the opportunity to interact together, as parents participate with their children in activities contributing to the child's development
4. Inmate care givers trained to work with children are able to participate in a meaningful experience. Inmates have the opportunity to explore their interests in the possibility of a career in the field of child care.

The Sesame Street Visiting Center at MCC has been operating since Christmas Day, 1976 and is open on Monday, Tuesday and Friday from 12:30-3:30 and on Saturday and Sunday from 8:30-3:30. Space was made available by MCC in which to establish the center and equipped with furniture designed and built by inmates. MCC has provided funds to maintain a project coordinator and to purchase material required for the program. Since its inception, approximately 220 children per month have attended the center and a total of 25 inmates have participated as care givers in the program.

Although basic operation remains consistent at the eight institutions running the program, modifications are made by CES at each to accomodate special needs. At MCC, due to a rapid turnover of inmates, it has been necessary for CES to conduct orientation and training sessions on a continual cycle. In addition to CES staff instruction on the methods of using Sesame Street and The Electric Company as educational tools, training sessions at MCC have been conducted on a voluntary basis by numerous child care professionals from the community.

The press conference, held on Tuesday, May 24th, was well attended by metropolitan and national newspaper and magazine correspondents plus network and local television and radio staff. A screening of the project's documentary, "Sesame Street Goes To Prison" opened the conference and was followed with remarks by the Director and Education Administrator, BOP, President of CTW and CTW's Vice President of CES, and Warden and Education Director, MCC. Media representatives toured the Sesame Street Center and conducted interviews with inmate care givers and parents of children who attend the center.

The event received wide-spread immediate newspaper coverage (see attached) and several magazine articles on the project are anticipated. The conference was included in several evening news television programs and the ABC network supplied affiliate stations with a tape of the event. Three radio stations in the area also reported on the press conference. Several weeks later, ABC-TV produced a segment on the project which was included as part of their "Good Morning America" program, carried on stations across the country.

As an extension of the effort to increase awareness of the prison project, CES made available to PBS stations, "Sesame Street Goes To Prison" for airing on and around the date of the press conference. Following are stations which broadcast the film: WNET, New York City, WHYY, Philadelphia, Pa., WUNC, Chapel Hill, N.C., KERA, Dallas, Texas, WETA, Washington, D.C., and WSWP, Beckley, West Virginia. Panel discussions followed the documentary on several of the stations covering areas in which prisons operating the program are located. Other PBS stations have expressed interest in broadcasting the film during the late summer months.

Prison Project Activity Highlights

CES is working to extend the impact of programs currently in operation and to expand the project to include additional federal, state and local facilities.

. CES, in cooperation with the prison's Program Coordinator planned and conducted training sessions for inmate care givers at the Lexington Federal Correctional Institution in Kentucky. The inmate population at Lexington is large and consequently the number of children visiting the center has been substantial, averaging 40 children on a weekend. In addition to workshops conducted by CES staff on the effective utilization of CTW productions as educational resources, professionals in the field of child development from the surrounding community, including a local elementary school principal and several staff of nearby University of Kentucky, volunteered to conduct inmate training sessions on a variety of topics. The project's training phase was completed in May and a graduation ceremony was held for inmates completing the program. There are seven inmate tutors currently enrolled in the Sesame Street program at Lexington.

. An all-day workshop was conducted for twenty inmate tutors and several staff members from the Seagoville Federal Correctional Institution, one of the project's two pilot sites. The workshop was held at KERA-TV in Dallas, Texas, providing inmates with an opportunity to visit a television station. Orientation and basic training was conducted for inmates new to the program, but the agenda also included a variety of child development topics, reports by inmates on aspects of the Seagoville program and discussions of activities undertaken in other facilities. "Susan" from the Sesame Street cast visited the workshop and spoke to inmates on CTW's history and her work with the show.

- During the fourth quarter, development of the prison project took place at the first state institution to adopt the program, Bedford Hills Correctional Facility for Women located in Bedford, New York. Construction and equipping of the center is nearing completion and the inmate selection process is taking place. State funds have been applied for to hire a project coordinator and CES training sessions are being scheduled.

- Plans are being developed by CES and the Massachusetts Department of Corrections to meet with representatives of the business community in an attempt to secure funds for project coordinators at each of the four sites in that state which have adopted the program. Construction of the centers has begun at the Walpole and Bridgewater state institutions and it is expected that work on the centers at Norfalk and Gardner will begin in the near future.

- Meetings were held with the wardens of two separate correctional units under the Arkansas State Department of Corrections to introduce the Sesame Street project. Interest was expressed by wardens of the Women's Unit, a medium security prison located in Pine Bluff, and the Cummins Unit, a larger maximum security farm in Grady, Arkansas.

. A presentation of the prison project and preview of "Sesame Street Goes To Prison" was given at the Annual Conference of the Education Commission of the States held recently in New York City. Plans are being made to participate in the annual conferences of the American Correctional Association and Correctional Education Association, both of which will be held in Houston, Texas. CES will also be represented at the Lutheran Church Women Triennial Convention in Washington, D.C., an event which draws approximately 1,000 women from the U.S., Canada and the Caribbean. CES will address a focus group of 50-100 on criminal justice reform as related to children.

Large numbers of prison administrators and educators, corrections staff and other interested individuals will be exposed to the program and it is anticipated that much interest in developing projects at new sites will be generated as a result of CES involvement in these events.

MISSISSIPPI IMMUNIZATION CAMPAIGN

CES conducted during the fourth quarter, an Immunization Campaign in three counties of Mississippi comprised primarily of low-income and minority communities. The project was designed to harness the popularity and appeal of Sesame Street and use it as a resource in motivating parents to have their children immunized.

The Mississippi State Board of Health, the Hinds, Madison and Rankin County Health Departments and the Children's Television Workshop joined forces in an effort to reach the parents of preschoolers who have not been fully immunized against measles, diptheria, polio, whooping cough, tetanus, rubella and mumps. Focal to the Campaign was the use of Sesame Street characters to convey information on the need for adequate immunization in specially produced television and radio public spot announcements and on printed Campaign literature.

The Mississippi Campaign was modeled on the exploratory project conducted last May in Hartford, Connecticut (see fourth quarter report 75-76), and is an example of CES attempts to develop innovative uses of CTW productions and bring together varied resources from the community to address a common concern.

From April 25-28, shots were administered at four housing projects through an immunization station located at each site on one of the four days. The thrust of the Campaign was directed toward Sunday, May 1st, when 21 schools located in the three counties provided immunization services. Several hundred children were innoculated during the Campaign and Mississippi health departments reported that many more children than usual were being immunized at their clinics during the week following the Campaign.

Preparations were begun months before the campaign week with numerous and varied community resources volunteering assistance to the project. The following are highlights of their involvement:

- Media - The three commercial stations in Jackson and the PBS outlet aired television spots during the week of the Campaign. Jackson State University made copies of the radio spots available to nine stations in the area. Daily and weekly newspapers printed articles describing the purpose of the campaign, dates and locations of the immunization sites.

- Promotional Materials - The Mississippi State Board of Health supplied 500 Big Bird posters, 10,000 certificates for children and 55,000 general information leaflets. The material was handed out by community volunteers and also distributed in schools, child care and head start centers for children to bring home.

- Manpower - Doctors and nurses were made available to administer innoculations through the Rankin, Madison and Hinds County Health Departments. The State Center for Disease Control assisted in supplying information, equipment and serum for the effort. The Voluntary Action Center, a local chapter of Delta Sigma Theta, PTA groups and the Mayor's Youth Council all provided volunteers to assist in a variety of tasks before the campaign and at the immunization sites.

Despite careful and extensive preparations and cooperation received from participating organizations and invididuals, the Campaign in Mississippi did not meet expectations set by CES. Two factors have been identified at this time as having had a significant impact on the numbers of children reached.

Children in two of the three counties covered by the Campaign are required to receive immunizations before beginning school in the Fall. It is possible that parents accustomed to procuring care timed to meet a requirement such as that issued by the schools, did not feel an immediate need to have their children immunized. An additional influence on the outcome was the fact that a large number of the targeted population attend church services on Sunday, suggesting that stations at those locations may have increased the number of children reached.

HOSPITAL PROJECT

CES is developing an exploratory project in short and long term hospital settings providing services for children. Earlier in the year, five facilities in Boston were selected as possible sites and contacted to solicit their participation in the program-(see second quarter report 76-77). Basic to the design of the project is the belief that CES developed activities can complement a hospital's effort to counteract boredom and situational anxiety. The major objectives of the project are to:

1. Inform hospital administrators, health personnel involved in pediatric care, volunteers and others of the curriculum goals of Sesame Street and The Electric Company and the potential uses of the shows as vehicles for meaningful diversion, entertainment and education by young patients
2. Provide training and related CES material for selected personnel, volunteers and others in reinforcement strategies which can be carried out in a hospital environment
3. Encourage the parents of the children to engage in reinforcement activities as a means of enhancing the diversionary entertainment and educational effects of the program

The project is currently operating in the Boston City Hospital, the New England Medical Center and the Shriner's Hospital for Crippled Children. At each of the sites Sesame Street and The Electric Company are being used together with CES reinforcement activities as resources in their educational and recreational programs. CES is in the process of gathering information on the project as it is being conducted in each facility which will assist in formulating program guidelines and providing concrete examples for use in approaching new locations. Plans are being developed by CES to expand the project to include additional institutions in the entire New England area and to develop similar projects in other CES regions.

- Kennedy Memorial Hospital in Brighton, Massachusetts contacted CES regarding the special education segments now incorporated in the Sesame Street broadcast. Many patients in this rehabilitative medical facility are classified as children with special needs due to the debilitations caused by chronic diseases such as cancer and cerebral palsy. Samples of CES designed supplemental materials were sent to the hospital's education specialist and meetings will be held to plan the development of a CES project at Kennedy Memorial.

- A meeting was held between CES and representatives of the University of Mississippi Medical Center to discuss the use of Sesame Street and The Electric Company in their educational program. The hospital complex includes a children's hospital, medical school and rehabilitation center. A large number of children use the facilities, including a substantial percentage from low-income homes, and many which are hospitalized for long periods of time.

Plans were made to recruit and train volunteers for the project and to secure the necessary video equipment. It is expected that a CES project will be incorporated this Fall at the Medical Center.

ADDITIONAL ACTIVITY HIGHLIGHTS

. Rafael Hernandez Kindergarten and Elementary School is located in Dorchester, Mass., an area housing many neighborhoods and one which includes a large minority population. Rafael Hernandez is the only bilingual magnet school in the Boston Public School System and was established three years ago to provide special services for Spanish-speaking students in language skills and social development. CES conducted an activity demonstration for 2 teachers and 25 bilingual students who, because of their language development deficiences, have been classified as special needs children. There is no television available to the school, however, teachers encourage the children to watch both Sesame Street and The Electric Company at home and conduct reinforcement activities in the classroom based on the educational goals of the programs. CES English and Spanish materials were distributed at the school and plans were made to conduct further sessions in the Fall.

. Children's World Day Care, Inc., operates three centers located in Roxbury, Mattapan and the South End of Boston providing full day care services for 90 preschool children. The center has 60 slots for public welfare children and also assists 20 parents in paying for day care services. CES conducted a workshop and provided materials for 25 teachers and student trainees employed by the centers. Vandalism mades it difficult to equip the center with video materials, however the Director is working to have a television set in each of the three locations in the near future. Children are encouraged to watch Sesame Street and The Electric Company at home on the weekends and educational activities developed with the aid of CES supplemental materials are conducted during the week.

. The primary objective of the Center for Community Education is to utilize school facilities on the weekends and during the summer months and with the help of community resources, train individuals who are interested in learning a new skill. CES is working with several West Virginia affiliates to develop Community Activity Centers in which children will watch Sesame Street and The Electric Company and participate in reinforcement activities. The Center for Community Education will recruit volunteer tutors to run the Sesame Street viewing rooms who will receive training on the use of CTW productions from CES staff.

. A a result of a presentation given at the annual conference of Technical Assistance Development Systems (TADS), CES was asked to submit an article, for reprint in a TADS publication, based on the CES conference presentation entitled, "Television Practices for Spanish-speaking Handicapped Children". TADS is a national outreach organization providing technical assistance to federally-funded pre-school programs serving bilingual children with special needs. CES maintains continual liaison with TADS, a valuable resource in reaching target bilingual and handicapped children and providing utilization services to them based on Sesame Street special programming segments (see attached).

. CES staff traveled to La Escuelata Day Care Center in Witoma, Wisconsin to assist in the development of a project designed to serve the educational needs of migrant children in 30 camps located within a 10-mile radius of Witoma. Federal monies have been allocated to support the program for a ten-month period. Three mobile vans, each staffed with a teacher and aide, will provide the means of reaching the children and supplying them with taped broadcasts otherwise unavailable in that area. CES equipped teachers with training on the effective utilization of Sesame Street as a supplemental resource and provided the program with CES reinforcement materials.

- The Webster County Child Care Program in Eupora, Mississippi, operates a family day care program to service the requirements of preschoolers located in a rural area in the northeastern part of the state. CES conducted a workshop for 25 provider mothers and 2 social workers on the benefits of utilizing Sesame Street together with reinforcement materials and educational resources in the home setting. The Social Workers attending the presentation expressed their intention to discuss the value of Sesame Street during their home visits to parents.

DISSEMINATION ACTIVITIES-CONFERENCES

CES staff disseminated information about CTW at conferences and exhibits during the fourth quarter. In parallel with the dissemination on information, contacts were established with the groups, agencies and insitutions interested in the range of services provided by CES.

- Mass Media and Black Child Development, Medger Evers College Brooklyn, New York
- New York State Migrant Council, New Paltz, New York
- Georgia Headstart Association State Conference, Gainsville, Georgia
- South Carolina Headstart Association, Anderson, South Carolina
- Louisiana Association of Community Action Agencies, Covent, Louisiana
- Conference on the Quality of Life, Jackson, Mississippi
- American Women in Radio and Television 26th Annual Conference Washington, D.C.
- Eastern Education Network ITV Awareness Conference Brighton, Massachusetts
- First State Conference on Portuguese Bilingual Education Artesia, California
- American Speech and Hearing Association, Washington, D.C.
- Second Annual Special Education Conference, Los Angeles, California
- Council for Exceptional Children Annual Conference, Atlanta, Georgia
- Education Commission of the States Annual Conference, New York, N.Y.
- Technical Assistance Development Systems Annual Conference, San Diego, California

PUBLIC AFFAIRS

A major outreach story about CTW's innovative Sesame Street tutoring program in Federal prisons reached the American public during this quarter.

Public Affairs, in coordination with The Community Education Services Division of CTW, The Federal Bureau of Prisons and The Metropolitan Correctional Center in Manhattan, developed press materials and organized a press conference inside The Metropolitan Correctional Center prison involving, CTW President Joan Ganz Cooney, Prison Director Norman Carlson, Warden Lawrence Taylor, inmates and prison officials plus the prime beneficiaries of the imaginative program: children of inmates. The result was widespread coverage by the major print, radio and television media in the New York metropolitan area plus news and feature stories in a national wire service and the ABC - TV network.

Back on the Street itself, stories and pictures emanating from Public Affairs on Buffy St. Marie's family visit to Sesame Street, with the attending development of new curriculum, received widespread play in newspapers around the country. The division also arranged for the color cover photograph of Big Bird on Sports Illustrated with an accompanying feature story on Sesame Street's first 1,000 educational programs -- an unusual treatment for an adult-oriented publication circulated nationally.

As for The Electric Company, Public Affairs also generated a feature story summarizing the reading show's accomplishments in the national newspaper Grit.

Public Affairs responded to about 500 written queries about CTW's educational TV programs during the three months, plus numerous press, academic and general public phone queries. One of these was a contribution to TV Guide's story about Sesame Street's contribution to bi-lingual TV curriculum.

Finally, Public Affairs coordinated coverage of CTW President Joan Cooney and her involvement in the creation of Sesame Street and The Electric Company by People Magazine, and also arranged for her discussion of the programs on the nationally syndicated "Phil Donahue Show."

NEW HIRES AND TERMINATIONS FOR SESAME STREET, THE ELECTRIC COMPANY INCLUDES PRODUCTION, RESEARCH, PUBLIC AFFAIRS AND COMMUNITY EDUCATION SERVICES, FOR THE PERIOD 4/1/77 - 6/30/77

NEW HIRES

NAME	TITLE	DEPARTMENT	EFFECTIVE DATE
Feirt, Nikki	Secretary-N. Foner	New Show Projects	4/1/77
Fragos, Emily	Writer	Public Affairs	6/15/77
Gilbert, Chauncey	Clerk-Summer P/T	Community Ed. Svcs.	6/1/77
Hoffman, Ann	Researcher-Temp (Contract)	Research - TEC	4/25/77
Jung, Cheryl	Secretary	Community Ed. Svcs.	5/31/77
*Kane, Elizabeth	P/T Coder (Contract)	Research S/S	5/9/77
Mielke, Keith	Exec. Dir. of Research	Research	6/1/77
Pena, H. Rene	Asst. Coord.	Community Ed. Svcs. Dallas	5/31/77
*Sherman, Rita	P/T Coder (Contract)	Research S/S	5/9/77

TERMINATIONS

NAME	TITLE	DEPARTMENT	EFFECTIVE DATE
Best, Tony	Dir. of Field & Ext. Svcs.	Community Ed. Svcs.	4/22/77
Corkett, Kay	Assoc. Producer	T.E.C. Production	5/6/77
Guthrie, Paul	Writer	Public Affairs	5/6/77
Harris, Thomas	Production Asst./ Scripts	T.E.C. Production	4/22/77
Ringel, Eleanor	Music Clerk	Broadcast Admin.	6/3/77

*Kane & Sherman's contract expired 6/3/77

CHILDREN'S TELEVISION WORKSHOP
Summary Report on Product Activity
Pursuant to Article 18 (a) (ii) As in Effect Amended

In the quarter ending June 30, 1977, the CTW Products Group activities in product areas related to Sesame Street and The Electric Company included the following:

CTW Magazine Publishing

CTW continued to publish its two magazines, SESAME STREET MAGAZINE and THE ELECTRIC COMPANY MAGAZINE. The magazines were sold through subscriptions and, with Select Magazines, Inc. as our distributor, on newsstands. The May, June, and July issues of SESAME STREET MAGAZINE and the June and July issues of THE ELECTRIC COMPANY MAGAZINE were published. These magazines have the same target audiences and curriculum goals as their respective shows.

THE ELECTRIC COMPANY GUIDE, an activity book for use by reading teachers in the classroom, has been sold out.

Domestic Licensing (including, for the most part, Canada)

In addition to agreements with Addison-Wesley, Guidance Associates, Milton Bradley and National Textbook for the production of various teaching aids designed exclusively for in-school use, CTW also had licenses in effect with others for educational toys, games, books and records, and ancillary products, as follows:

Licensee	Product
Addison-Wesley	supplementary reading materials for pre-reading and sentence comprehension
Bradley Time	watches, clocks

Burlington Domestics	bed linens, etc.
California Originals	cookie jars
Chatham Blanket	blankets
Colorforms	games
Columbia Records	records
Demand Marketing	children's plate dishware
Distinguished Productions, Inc.	records
Fisher-Price	toys
Friends Industries	crafts
GHC Toy Company	hand puppets, toys
Gorham	figurines, cutlery and china
Guidance Associates	filmstrips on reasoning, problem solving, emotions and interpersonal relationships
Ice Follies	live performance, related products
Jardine Matheson Ltd.	radios, phonographs, electronic blackboards
Knickerbocker Toy Co.	stuffed dolls, toys
Marvel Comics	comic book series specially designed for slow readers
Me-Books	books
Milton Bradley	puzzles, games, activity bulletin boards for in-school use exclusively
National Textbook	Spanish language arts program
Owens-Illinois (Lily)	paper cups, plates, etc.
Pak-Well	writing tablets
J.C. Penny	children's clothing
Random House	books
Simon & Schuster	books
Vera	placemats

Western Publishing	books
Wilton Enterprise	children's kitchen toy sets

Foreign Licensing

CTW-licensed products similar to most of those mentioned above were available in one or more of the following areas:

Latin America, including Mexico

Europe, including Spain, Holland, Germany, Sweden, Ireland

Far East, including Japan, Australia, New Zealand

Africa and the Near-East

Other

In addition the Workshop during this quarter had contracts in effect with the Ice Follies and Judd Concert Bureau respectively for certain live ice-skating and symphony orchestra performances featuring SESAME STREET characters.

INTERNATIONAL

Foreign countries in which in the second quarter ending June 30, 1977 SESAME STREET and THE ELECTRIC COMPANY were broadcast in English and in which SESAME STREET was broadcast in one or more foreign language versions are:

	TEC	SS	Foreign Language SS
Algeria			X
Australia	X*	X	
Bahamas		X	
Belgium			X
Bermuda		X	
Brazil			X
Brunei		X	
Canada	X	X	X
Chile			X
Columbia			X
Costa Rica			X
Cuba	X*		
Diego Garcia	X*		
France			X
Germany	X*	X*	X
Greece	X*		
Greenland	X*		
Guatemala			X
Haiti		X	
Holland			X
Hong Kong		X	
Iceland	X*	X*	
Ireland	X	X	
Italy	X*		
Japan	X*	X	
Korea	X*	X*	
Liberia	X		
Malaysia	X		
Morocco			X
New Zealand	X	X	
Nicaragua			X
Panama	X*	X*	X
Philippines	X	X	
Portugal	X*		X
St. Maarten	X	X	
Saudi Arabia		X	
Senegal			X
Sierra Leone	X		
Singapore		X	
Spain	X*		X
Taiwan	X*		
Tanzania		X	
Tunisia			X
Turkey	X*		
United Kingdom	X	X	
Yugoslavia		X	
Zambia		X	

*Armed Forces Radio and Television Services

FINANCIAL STATUS REPORT

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT: Department of Health, Education and Welfare, Office of Education

2. FEDERAL GRANT NO. OR OTHER IDENTIFYING NO.: Pending

3. NAME AND ADDRESS OF GRANTEE ORGANIZATION:

Children's Television Workshop
One Lincoln Plaza
New York, New York 10023

4. EMPLOYER IDENTIFICATION NO.: 13-2655731

5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.: N/A

6. FINAL REPORT: ☐ YES ☒ NO

7. BASIS OF REPORT: ☐ CASH ☒ ACCRUED EXPENDITURES

8. PROJECT PERIOD (Month, Day, Year) FROM 1 | 1 | 76 TO Completion of Project

9. REPORT PERIOD (Month, Day, Year) FROM 4 | 1 | 77 TO 6 | 30 | 77

10. STATUS OF FUNDS	PROGRAMS - FUNCTIONS - ACTIVITIES						
	(1) Sesame Street VIII	(2) The Electric Company VI	(3)	(4)	(5)	(6)	TOTAL
a. Total outlays previously reported	$ 4,487,100	$ 4,129,200					$ 8,616,300
b. Total program outlays this period	564,400	416,000					980,400
c. LESS: Program income credits	-	-					-
d. Net program outlays this period	564,400	416,000					980,400
e. Total program outlays to date	$ 5,051,500	$ 4,545,200					9,596,700
f. LESS: Non-Federal* share of program outlays							4,596,700
g. Total Federal share of program outlays							5,000,000
h. Total unpaid obligations							-
i. LESS: Non-Federal share of unpaid obligations							-
j. Federal share of unpaid obligations							-
k. Total Federal share of outlays and unpaid obligations							$ 5,000,000
l. Total Federal funds authorized							
m. Unobligated balance of Federal funds							

11. INDIRECT EXPENSE: a. TYPE OF RATE (Mark box) ☐ PROVISIONAL ☐ FINAL ☐ PREDETERMINED ☐ FIXED N/A

b. RATE

c. BASE

d. TOTAL AMOUNT

e. FEDERAL SHARE

12. REMARKS (Attach additional sheets if necessary)

* Contract.

13. Certification - I certify that to the best of my knowledge and belief this report is correct and complete.

NAME: C.E. HARNETT

TITLE: Associate Director of Finance

TELEPHONE: AREA CODE 212 NUMBER 595-3456 EXT.

SIGNATURE OF AUTHORIZED OFFICIAL: C.E. Harnett

DATE REPORT IS SUBMITTED: July 15, 1977

HEW-601T FINANCE - CEH 7/18/77

OMB NO. 80-R0180

FINANCIAL STATUS REPORT

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT
Department of Health, Education and Welfare
Office of Education

2. FEDERAL GRANT NO. OR OTHER IDENTIFYING NO.
Pending

3. NAME AND ADDRESS OF GRANTEE ORGANIZATION

Children's Television Workshop
One Lincoln Plaza
New York, New York 10023

4. EMPLOYER IDENTIFICATION NO.
13-2655731

5. GRANTEE ACCOUNT NO. OR IDENTIFYING NO.
N/A

6. FINAL REPORT
☐ YES
☒ NO

7. BASIS OF REPORT
☐ CASH
☒ ACCRUED EXPENDITURES

8. PROJECT PERIOD (Month, Day, Year) FROM 1 | 1 | 77 TO Completion of Project

9. REPORT PERIOD (Month, Day, Year) FROM 4 | 1 | 77 TO 6 | 30 | 77

10. STATUS OF FUNDS

	PROGRAMS - FUNCTIONS - ACTIVITIES						
	(1) Sesame Street IX	(2)	(3)	(4)	(5)	(6)	TOTAL
a. Total outlays previously reported	$ 25,400						$ 25,400
b. Total program outlays this period	273,600						273,600
c. LESS: Program income credits	-						-
d. Net program outlays this period	273,600						273,600
e. Total program outlays to date	299,000						299,000
f. LESS: Non-Federal share of program outlays	-						-
g. Total Federal* share of program outlays	299,000						299,000
h. Total unpaid obligations	-						-
i. LESS: Non-Federal share of unpaid obligations	-						-
j. Federal share of unpaid obligations	-						-
k. Total Federal* share of outlays and unpaid obligations	$ 299,000						$ 299,000
l. Total Federal funds authorized							
m. Unobligated balance of Federal funds							

11. INDIRECT EXPENSE: a. TYPE OF RATE (Mark box)
☐ PROVISIONAL ☐ FINAL
☐ PREDETERMINED ☐ FIXED N/A
b. RATE
c. BASE
d. TOTAL AMOUNT
e. FEDERAL SHARE

12. REMARKS (Attach additional sheets if necessary)

* Contract

13. Certification - I certify that to the best of my knowledge and belief this report is correct and complete.

NAME	TITLE	TELEPHONE AREA CODE	NUMBER	EXT.
C.E. Harnett	Associate Director of Finance	212	595-3456	

SIGNATURE OF AUTHORIZED OFFICIAL
C E Harnett

DATE REPORT IS SUBMITTED
July 15, 1977

HEW-601T FINANCE - CEH - 7/18/77

-34-

CERTIFICATION

SIGNATURE OF CONTRACT OFFICER

SIGNATURE OF PROJECT DIRECTOR

DATE

July 28th, 1977

DATE

SESAME STREET RESEARCH

Sesame Street Character Familiarity And Popularity Study, 1977 .... 1A*

Sesame Street Pre-Reading Curriculum 1C

Sesame Street Pre-Reading Seminar 1C

Past Research Findings in the Pre-Reading Area 1C

Pre-reading Experiments for Ninth Season 1C

Some Ideas for New and Old Characters 1C

Summarization of Format Research 1E

Cross-Methodological "Attribute" Study -- List of Attributes 1F

Celebrity Study and "Jazz Special" 1H

"Celebrity Study" - Information from Children 1H

Fallout from Sesame Street: Effects on Intelligence Testing 1L

Big Bird's Variety Show (Sesame Street Program 1052) 1M

*Relates to the text of the report.

SESAME STREET CHARACTER FAMILIARITY AND POPULARITY STUDY, 1977

Prepared by
Rosemary Garces and Kimball Torrey
with the assistance of Roberta S. Cohen

Socializing young children in the United States is a task which has historically been the province of two social institutions--the family and the educational institution. Parents have traditionally been given the major responsibility for providing their offspring with the norms and values of society and community. As society becomes more complexly organized, more diverse in population, more urban in character and more mobile, the ability of parents to meet the task before them tends to decrease. Organized education makes up some of the gap, but for some, particularly low-income families, there exists an unfortunate shortage of educational facilities for the very young. Often, children enter school at age five or six with a painful disadvantage. They lack the most basic skills necessary to succeed within the educational system and they have little knowledge about the diversity of the society in which they live.

For these children specifically and for all preschoolers generally, the Children's Television Workshop created a television show in 1968 called Sesame Street. The program's major instructional goals have remained fairly constant in the eight seasons it has been aired: (1) the child and his/her world, (2) symbolic representation, (3) cognitive organization, and (4) cultural diversity. The first and fourth goals relate directly to socialization of the cultural milieu; the second and third goals are concerned with skills such as recognition of letters, numbers and geometric forms, perceptual discrimination and relational concepts. By defining the material included in these goals broadly, Sesame Street aims toward socializing its young viewers by offering them an awareness of the many things which will both aid and enrich their lives. As Clark Gesner points out in the 1968 Prospectus for the Children's Television Workshop:

> "It's becoming obvious that no one knows what the world is going to be like when the time comes for the younger to live in it, so perhaps the kindest thing we can do is to try not to burden them with the quaint details of today's beliefs and customs, but just attempt to get across a few principles of how things interact, what is basic in human life, and to acquaint them with as thorough a cross section as possible of persons, places and things as they now stand."

In order to accomplish this acquaintanceship, the program must continually assess its overall appeal and teaching effectiveness, as well as assess the specific appeal and effectiveness of its characters. This study is designed to assist in a small part of that assessment by examining the ability of young viewers to identify the friends they have made on Sesame Street as well as their preference reactions to those friends. Various biological and social groupings of this young sample are examined to judge the differentiation in response to the program.

METHODS

This study examines which of fifteen Sesame Street characters are most recognizable and are most preferred by a sample of 61 viewers aged three through six. The characters used in the study include 7 humans--Susan, David, Bob, Luis, Gordon, Maria, and Mr. Hooper--and 8 muppets--Big Bird, Ernie, Grover, Bert, Oscar, Kermit, Snuffle-upagus, and Cookie Monster. The techniques of paired comparisons required that the study be limited to fifteen characters since this number results in 35 unique character triples. Each triple constituted a presentation to which our young sample responded, and it was felt that 35 would be approximately the limit for cogent response.

The sample of 61 was selected from children attending a large day care center in New York City's Harlem neighborhood. Thirty males and thirty-one females were included. Most of the sample is Black although two White children and three Oriental children are included. Nine of the children are native Spanish speakers, eight of them aged five. Table 1 shows the distribution of children by age and sex. Two-thirds of the children indicated that they watched Sesame Street every day.

The study consisted of three parts--demographics, labeling and preference judgments, administered in that order. Information concerning the child's age, sex, race, and native language was acquired from day care personnel. Each child was interviewed by one of two experimenters in a large, comfortable lounge in the day care center. When the child arrived at the testing area, the experimenter explained the format of the study and emphasized that the child would be helping Sesame Street by participating.

The child was then asked two questions:

Did you watch Sesame Street yesterday?

Do you watch Sesame Street every day?

After recording the child's answers, the labeling section of the study began. Black and white 8x11 (glossy) photographs, one of each of the fifteen characters, were presented to each child, one at a time. The child was asked, "Who is this?" or "Do you know who this is?" Children were recorded as either knowing the character or not knowing the character on the basis of their response. If the child did know the name of the character, the interviewer would inform the child of the name before going on to the next picture. The pictures were presented to each child in the same order, though the order itself was random. Table A in the Appendix presents the order in which the pictures were shown.

The character preference section followed immediately. In this section of the study, the child was shown 35 slides each showing three of the pictures used in the labeling section. The slides were prepared so that each character appeared on seven of the 35 slides, appearing each time in combination with two different characters. The slides were rear-projected onto a small screen directly in front of the child. At the appearance of each slide, the child was asked to pick his or her favorite character from among those pictured. The child would either point to the chosen character or place his or her finger on the screen over the character selected. The child was then asked to choose among the remaining two characters. The standard instruction to the child was to pick the one you like the best. For some children, alternative queries were necessary due to the monotony of always being asked the same questions or wandering attention. Such queries as, "Who is your favorite friend?" or "Who would you like to visit?" were used. The experimenter never questioned the child's selection but did suggest that the child think carefully before making a choice. Table B in the Appendix presents the order and character arrangement of the slides.

The design of this study has several advantages over previous studies of character preferences. First, this preference technique permits the child to compare every character to every other character in a very direct sense. By examining the responses to each triple, paired comparisons are derived which can be treated individually as ranking scores and can be summed across children to form distance measures. Measuring a character's popularity relative to each and every other character presents a far fuller picture of preference than any other technique.

Second, the use of a projector allowed children to respond to an image not unlike a television still image. Children varied in the emotion and vigor of their responses, but a number of children provided far more by way of response than merely the choices they were asked to make. One three-year-old found the picture of Snuffle-upagus to be, in his own words, "disgusting."

Third, the presentation of triples provided the child with a task that could be accomplished with relative ease. Although some children became restless looking at so many slides, we did not find it necessary to go to the alternative strategy of presenting the slides in two sessions. Repeatedly selecting one of three or one of two is, for most children, a much more manageable affair than selecting one or two of fifteen. None of the children were awed by the task.

RESULTS

Our examination of the data concentrates on group differences in both labeling and preferences. The data are presented in two forms. Tables 1-10 present the data with characters arranged in rank order. Tables 11 and 12 summarize this material with the characters arranged as the sample as a whole ranked them. Our discussion begins with the labeling results.

Labeling

Table 1 presents the characters with the percentage of children who correctly labeled each one. There are considerable differences among the characters in their recognizability as measured by a labeling task. The muppets are clearly better known to the children than are almost any of the human characters. Fully 91.8 of the children recognized and named Big Bird and Cookie Monster, while fewer than 5 of the children could correctly name Susan, Luis or Gordon. All of the muppets except Snuff were known to at least one-third of the children, and Snuff's very difficult name may, in part, explain his poor labeling score. The best recognized humans were Maria, Mr. Hopper, and David, but not even one-third of the children could name any one of them.

Table 2 presents the labeling results by year of age. Not unexpected is the finding that as the age of the child increases, his or her ability to correctly label the character increases. Each succeeding age group is able to, on an overall basis, name more of the characters more often. In all age groups, muppets were more likely to be correctly named by more children than were humans, and in all age groups Big Bird and Cookie Monster emerged at or near the top of the rank-ordered lists.

Looking first at the three-year olds, it is evident that these young children are, for the most part, unable to label the human characters. Only two children correctly named David and only one named Mr. Hooper. The other humans were unrecognized. Snuff, who was labeled correctly by but one three-year old (and by only one four-year old), was the only muppet that at least one-fifth of these children could not name. The four-year olds do not differ all that markedly from the three year olds; few of them were able to identify the human characters, and with the exception of Grover, the age four muppet order is almost identical to that of those aged three.

By age five, the ability of the children to identify the characters has increased markedly. At least 30 of the children can name every muppet, a percentage which increases to 50 when six-year olds are examined. The humans do not fare as well, though Maria, Hooper, and David are increasingly recognized. Snuff, the least recognized muppet among the younger children is identified by enough six-year olds to unseat Grover.

Confounding the age data somewhat is the fact that the six-year olds are almost all regular Sesame Street viewers. About three-quarters of the three-year olds and five-year olds watch the show regularly, while only half of the four-year olds report doing so. One might speculate that the four-year old data would look more like that of the five-year olds if an equivalent proportion of four-year olds were daily viewers.

Table 3 presents the labeling data for each sex. The girls tend to be less able than the boys to correctly label the characters, though more of them are able to identify some of the least identified humans. Grover appears to be salient to the boys, probably reflecting his very "rugged" nature and appearance. There appear to be no other sex-linked differences; it is not the case, for example, that the girls are more familiar with Maria or Susan to any real degree.

The data presented by viewing habit is found in Table 4. The differences between daily and non-daily viewers are not considerable. The daily viewers are slightly better at identifying the human characters, and do tend to more often recognize Oscar, Kermit, and Snuff. Non-daily viewers are quite capable, however, of recognizing a number of the better known muppets.

Table 5 presents the labeling data for five-year olds broken down into native-Spanish speakers and English speakers.

It does not appear to be the case that Spanish-speaking children become more familiar with the Spanish-speaking characters--Maria and Luis--however there are only 8 native-Spanish speaking children in this group. Mr. Hooper is, for some reason, more often identified by the Spanish-speaking children; he is, in fact, the least often identified character for the non-Spanish speaking five-year olds. Bert is the other character obviously differentiated by group in Table 5. The non-Spanish speaking youth identify him rarely in comparison with his comrade Ernie.

Preference

The preference data, summarized in Table 12, is presented in Tables 6-10 for each of the various sub-groups. The numbers in these tables represent the average number of times that each character was chosen as being preferred over another character. Since there are fifteen characters being examined in this study, the number has an absolute maximum of 14 and an absolute minimum of zero. Moreover, the direction of overall sentiment for a character can be guaged from the direction of deviation from the number seven in these means. A mean of 7 indicates that, on the average, that character was chosen as the preferred character in half of the comparisons made. As the number of mean scores equal to or over 7 depart from 7, the likelihood that this group of children have a rank-ordered view of their preferences becomes less. This is the case since children with an ordered set of preferences would always choose one and only one character 14 times, another 13 times, another 12 times, etc., down to the unpreferred character selected zero times. In applying this criterion to these data, we find that the four-year olds are the least likely to be responding with a rank-order hierarchy in mind.

Table 6 presents the overall preference rankings of this sample. The correlation between the preference ranking and the labeling ranking is quite apparent (Pearson r=.93). Those characters who were often labeled correctly are the characters who are the preferred "friends" of these children. While we find the muppet characters clustered toward the top of the preference list and the humans toward the bottom, there are some departures from the ordering obtained by the labeling task which are worth noting. Oscar and Grover, both reasonably well recognized characters, are not as high on the preference list as their identity percentages would lead us to expect. They both have an unfriendly side to their characters which the children seem to be picking up on. David is, on the average, preferred over Hooper, even though Hooper is more often identified. Yet, Bird, Cookie, Ernie and Bert, the most often recognized characters, are the most preferred, and Maria, the most often recognized human, is the most preferred human. Bob, Susan, Luis and Gordon are both least often identified and least often preferred.

Table 7 presents the preference data by age. The three-year olds join the six-year olds in ranking Maria quite high on their preference scales. Kermit also appears to be a favorite of those aged three while Hooper is at the bottom of their list even though he was labeled correctly by 28 of them. The four-year olds rank David highly, and select Bert as preferred much more often than any other muppet. Bert is also highly rated by the five-year olds. Susan ranked fairly low by most of the children, is liked by the six-year olds, although Maria is the best liked human among that age group. Overall, the 4 and 5 year olds tend to resemble each other in preferences, while the three and six-year olds show a similar tendency.

The most remarkable aspect of the age differences is that few of the characters change in a consistent way across the increasingly older youngsters. Ernie gains in popularity as one moves from three to five-year olds; Kermit and Oscar tend to lose ground. But most of the mean scores fluctuate across age groups.

Sex differences in preferences are shown in Table 8. Maria and Susan, not preferred at all by the boys, are the first and sixth ranked characters among the girls. Maria is preferred over every muppet, on the average, among girls; quite a remarkable showing. Oscar tends to be better liked by the boys as does Bob. Grover, who was much more often identified by boys than by girls, is not differentiated by the sexes in terms of their preferences.

The daily viewers and non-daily viewers, whose data is shown in Table 9, tend also to look quite different in terms of their preferences. Maria is the most preferred character among non-daily viewers, David is liked by them also. Bird and Cookie

Monster, the most liked characters overall, are not ranked as highly as one would suspect by this group. Moreover, Grover appears quite near the bottom of the non-daily viewers list. The regular viewers, who form the bulk of the sample, are shown with preference orderings much like that of the whole sample.

Table 10 presents the preference data for the two language groups among five-year olds. While we expected the Spanish-speaking youth to prefer the Spanish-speaking characters, such is not entirely the case. They do rank Luis as much preferred over the rank given him by the English-speaking group, but Maria earns a higher preference score among non-Spanish children. The Spanish-speaking group appears to like David very much, while giving Kermit the Frog the brush-off. We should point out that while Luis does rate higher among the Spanish-speaking youth than the non-Spanish-speaking youth, he does not rate highly enough in either group to be preferred at least half the time.

Discussion

Two very salient conclusions can be drawn from these data. First, there is a considerable correlation, even within subgroups, between the labeling percentages and the preference ratings. Either children pay sufficient attention to the characters they like to acquire the names of those characters, or they tend to like those characters they have come to know best. This is not to say that children do not discriminate among the characters on the basis of personality or appearance; the data on Grover and Oscar, we believe, demonstrates that they do make such refined judgments.

The second obvious conclusion is that the muppet characters appear to most children as more salient characters and are better liked than humans by most children. Their frivolity, silliness, and often unusual appearance make them, no doubt, come to life in a way which is greater than life itself. Among the human characters of Sesame Street, Maria is a clear favorite among all but the boys. David and Hooper do well in some of the ratings, but they rarely, if ever, come as close to "muppet caliber" as does Maria. Her appeal is certainly not limited to the Spanish-speaking audience; in fact, what meagre data we have on that point would indicate the opposite conclusion: she may be more attractive to the non-Spanish-speaking groups.

These brief conclusions must be interpreted with several caveats. The sample employed here is almost entirely Black and is entirely New York city urban. These results cannot be generalized to the total viewing audience of Sesame Street. Moreover, the sample is not large enough to permit the really controlled analysis of these data. Sub-group sizes are quite small for the basic breakdowns and small samples tend to produce unreliable results.

Due to constraints of time during the month of May, this report should be considered as a preliminary one. There are a number of additional analysis that we would like to perform on these data, utilizing somewhat more sophisticated techniques. We shall send another report to you toward the end of the summer.

TABLE 1

LABELING / ENTIRE SAMPLE
(n=61)

	Character	Labeling*
1.	Big Bird	91.8
	Cookie Monster	91.8
2.	Ernie	72.1
3.	Bert	47.5
4.	Oscar	36.1
	Kermit	36.1
	Grover	36.1
5.	Maria	29.5
6.	Mr. Hooper	27.9
7.	David	23.
8.	Mr. Snuffle-upagus	21.3
9.	Bob	6.6
10.	Susan	4.9
	Luis	4.9
	Gordon	4.9

* The percentage of times that the correct name was given for the designated character.

TABLE 2

LABELING/ ALL AGES

LABELING/ AGE 3 (n=15)

	Character	Labeling*
1.	Big Bird	100.
2.	Cookie Monster	80.
3.	Ernie	46.6
4.	Bert	33.3
5.	Kermit	28.
6.	Oscar	26.6
7.	Grover	20.
8.	David	13.
9.	Mr. Snuffle-upagus	6.6
	Mr. Hooper	6.6
10.	Maria	0.
	Gordon	0.
	Susan	0.
	Luis	0.
	Bob	0.

LABELING/ AGE 4 (n=17)

	Character	Labeling*
1.	Big Bird	80.
	Cookie Monster	80.
2.	Ernie	82.3
3.	Bert	47.
4.	Grover	41.1
5.	David	23.5
	Oscar	23.5
	Kermit	23.5
	Mr. Hooper	23.5
6.	Maria	17.64
7.	Bob	11.7
	Gordon	11.7
8.	Mr. Snuffle-upagus	6.2
	Susan	6.2
	Luis	6.2

* The percentage of times that the correct name was given for the designated character.

TABLE 2 (CONT.)

LABELING/ ALL AGES

LABELING/ AGE 5 (n=21)

	Character	Labeling*
1.	Cookie Monster	100.
2.	Big Bird	90.4
3.	Ernie	47.6
	Bert	47.6
4.	Oscar	42.8
5.	Mr. Hooper	40.
6.	Kermit	38.
	Grover	38.
7.	Maria	33.3
8.	Mr. Snuffle-upagus	30.
9.	David	25.
0.	Luis	9.5
1.	Gordon	5.
2.	Bob	4.7
3.	Susan	0.

LABELING/ AGE 6 (n=8)

	Character	Labeling*
1.	Cookie Monster	100.
	Big Bird	100.
2.	Ernie	87.
3.	Bert	75.
	Kermit	75.
	Oscar	75.
4.	Maria	62.
	Mr. Snuffle-upagus	62.
5.	Mr. Hooper	50.
	Grover	50.
6.	David	37.5
7.	Susan	25.
8.	Bob	12.5
9.	Luis	0.
	Gordon	0.

* The percentage of times that the correct name was given for the designated character.

TABLE 3

LABELING/ MALES AND FEMALES

LABELING/MALES (n=30)

	Character	Labeling*
1.	Cookie Monster	96.7
2.	Big Bird	93.3
3.	Ernie	76.7
4.	Bert	56.7
5.	Grover	46.7
6.	Oscar	43.3
	Kermit	43.3
7.	Mr. Hooper	40.
8.	Maria	33.3
9.	Mr. Snuffle-upagus	23.3
10.	David	20.
11.	Bob	10.
12.	Luis	3.3
	Gordon	3.3
	Susan	3.3

LABELING/ FEMALES (n=31

	Character	Labeling*
1.	Big Bird	90.3
2.	Cookie Monster	87.1
3.	Ernie	67.7
4.	Bert	38.7
5.	Oscar	29.
	Kermit	29.
6.	David	25.8
	Maria	25.8
	Grover	25.8
7.	Mr. Snuffle-upagus	19.4
8.	Mr. Hooper	16.1
9.	Luis	6.5
	Gordon	6.5
	Susan	6.5
10.	Bob	3.2

* The percentage of times that the correct name was given for the designated character.

TABLE 4

LABELING/ DAILY AND NON-DAILY VIEWERS

LABELING/ DAILY VIEWERS (n=40)

	Character	Labeling*
1.	Big Bird	90.
2.	Cookie Monster	92.5
3.	Ernie	67.5
4.	Bert	45.5
5.	Oscar,	42.5
	Kermit	42.5
6.	Grover	32.5
	Maria	32.5
7.	Mr. Hooper	27.5
	Mr. Snuffle-upagus	27.5
8.	David	22.5
9.	Bob	7.5
	Luis	7.5
	Susan	7.5
0.	Gordon	5.

LABELING/ NON-DAILY VIEWERS (n=20)

	Character	Labeling*
1.	Big Bird	95.
2.	Cookie Monster	90.
3.	Ernie	80.
4.	Bert	50.
5.	Grover	40.
6.	Oscar	25.
	Kermit	25.
	Mr. Hooper	25.
	David	25.
7.	Maria	20.
8.	Mr. Snuffle-upagus	5.
	Bob	5.
	Gordon	5.
9.	Luis	0.
	Susan	0.

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* The percentage of times that the correct name was given for the designated character.

TABLE 5

LABELING/ SPANISH AND NON-SPANISH VIEWERS**

LABELING/ SPANISH VIEWERS (n=8)

	Characters	Labeling*
1.	Cookie Monster	100.
2.	Big Bird	87.5
3.	Ernie	75.
4.	Bert	62.5
5.	Mr. Hooper	50.
	Oscar	50.
6.	Grover	37.5
	Mr. Snuffle-upagus	37.5
7.	Susan	25.
	Bob	25.
	Luis	25.
	Gordon	25.
	Maria	25.
	Kermit	25.
8.	David	12.5

LABELING/ NON-SPANISH VIEWERS (n=13)

	Characters	Labeling*
1.	Cookie Monster	92.3
2.	Big Bird	84.6
3.	Ernie	69.2
	Oscar	69.2
4.	Mr. Snuffle-upagus	53.8
	Kermit	53.8
5.	Grover	38.5
	Luis	38.5
	Bert	38.5
6.	Susan	30.7
	David	30.7
	Bob	30.7
	Gordon	30.7
	Maria	30.7
7.	Mr. Hooper	23.1

** Because the majority of the Spanish-speaking viewers in our entire sample were in the 5-year old catagory, this comparison comes only from that catagory. Among the 5-year old viewers, there were 8 Spanish-speaking viewers and 13 non-Spanish speaking viewers.

* The percentage of times that the correct name was given for the designated character.

Table 6
CHARACTER PREFERENCE/ENTIRE SAMPLE (N=61)

RANK ORDER	MEAN*	NUMBER
1. BIRD	9.02	60
2. COOKIE	8.58	"
3. ERNIE	8.28	"
4. BERT	8.12	"
5. MARIA	7.38	"
6. KERMIT	7.29	59
7. OSCAR	7.03	60
8. DAVID	7.02	59
9. SNUFF	6.73	"
10. Hooper	6.41	"
11. GROVER	6.37	60
12. BOB	6.05	59
13. SUSAN	6.19	58
14. LUIS	5.75	60
15. GORDON,	5.64	59

*The mean is defined in this study as the average number of times that the character was preferred over the other 14 characters. The highest mean that can be achieved is 14.

Table 7
CHARACTER PREFERENCE OF AGE GROUPS

AGE 3 (N=15)

RANK ORDER		MEAN
1.	COOKIE	9.0
2.	BIRD	8.9
3.	MARIA	8.0
4.	KERMIT	7.9
5.	ERNIE	7.7
6.	OSCAR	7.5
7.	BERT	7.1
8.	DAVID	7.0
9.	SNUFF	6.5
	GROVER	6.5
	GORDON	6.5
10.	LUIS	6.2
11.	SUSAN	6.0
12.	BOB	5.4
13.	HOOPER	5.0

AGE 4 (N=17)

RANK ORDER		MEAN
1.	BERT	8.7
2.	BIRD	7.8
	ERNIE	7.8
3.	DAVID	7.7
	OSCAR	7.7
4.	KERMIT	7.5
5.	COOKIE	7.4
6.	HOOPER	7.1
	SNUFF	7.1
7.	MARIA	7.0
8.	BOB	6.5
9.	LUIS	6.0
10.	GROVER	5.8
11.	SUSAN	5.6
12.	GORDON	4.9

AGE 5 (N=21)

RANK ORDER		MEAN
1.	BIRD	9.3
	COOKIE	9.3
2.	ERNIE	8.5
	BERT	8.5
3.	MARIA	7.3
4.	SNUFF	7.1
5.	HOOPER	7.0
6.	KERMIT	6.9
	OSCAR	6.9
7.	DAVID	6.4
8.	GROVER	6.2
9.	SUSAN	6.0
	GORDON	6.0
10.	BOB	5.9
11.	LUIS	5.1

AGE 6 (N=8)

RANK ORDER		MEAN
1.	BIRD	10.2
2.	ERNIE	9.2
3.	MARIA	8.3
4.	COOKIE	8.0
5.	BERT	7.6
6.	SUSAN	7.2
7.	KERMIT	6.8
	BOB	6.8
8.	DAVID	6.6
	GROVER	6.6
9.	HOOPER	6.2
10.	OSCAR	6.1
11.	LUIS	6.0
12.	SNUFF	5.1
13.	GORDON	4.6

Table 9
CHARACTER PREFERENCE/MALES AND FEMALES

MALES (N=30)			FEMALES (N=31)		
RANK ORDER	MEAN	NUMBER	RANK ORDER	MEAN	NUMBER
1. BIRD	9.34	29	1. MARIA	8.74	31
2. COOKIE	9.14	"	2. BIRD	8.71	"
3. BERT	8.76	29	3. COOKIE	8.06	"
4. ERNIE	8.55	"	4. ERNIE	8.03	"
5. OSCAR	7.45	"	5. BERT	7.52	"
6. KERMIT	7.31	"	6. SUSAN	7.29	"
7. DAVID	7.14	"	7. KERMIT	7.27	30
8. SNUFF	6.96	28	8. DAVID	6.9	"
9. BOB	6.55	29	9. OSCAR	6.65	31
10. HOOPER	6.5	28	10. SNUFF	6.52	"
11. GROVER	6.21	29	GROVER	6.52	"
12. MARIA	5.93	"	11. HOOPER	6.32	"
13. luis	5.83	"	12. GORDON	5.87	"
14. GORDON	5.39	28	13. LUIS	5.68	"
15. SUSAN	4.93	27	14. BOB	5.57	30

Mean: The average number of times that the character was preferred by males and females over the other 14 characters. The highest mean that can be achieved is 14.

Table 8
CHARACTER PREFERENCE/DAILY AND NONDAILY VIEWERS

DAILY (N=40)			NONDAILY (N=20)		
RANK ORDER	MEAN	NUMBER	RANK ORDER	MEAN	NUMBER
1. BIRD	9.6	40	1. MARIA	8.2	20
2. COOKIEN	8.92	"	2. BERT	8.15	"
3. ERNIE	8.38	"	3. ERNIE	8.1	"
4. BERT	8.1	"	4. DAVID	8	19
5. KERMIT	7.67	39	5. COOKIE	7.9	20
6. MARIA	6.97	40	6. BIRD	7.85	"
7. OSCAR	6.92	"	7. OSCAR	7.25	"
8. GROVER	6.6	"	8. SNUFF	7	"
9. SNUFF	6.59	39	9. HOOPER	6.8	"
10. DAVID	6.55	40	10. SUSAN	6.58	19
11. HOOPER	6.21	39	11. KERMIT	6.55	20
12. BOB	6.15	40	12. GORDON	6.1	"
13. SUSAN	6	39	13. GROVER	5.9	"
14. LUIS	5.72	40	14. BOB	5.84	19
15. GORDON	5.41	39	15. LUIS	5.8	20

Mean: The average number of times that the character was preferred over the other 14 characters. The highest mean that can be achieved is 14.

Table 10
CHARACTER PREFERENCE/SPANISH VS. NONSPANISH SPEAKERS*

SPANISH (N=8)			NONSPANISH (N=13)		
RANK ORDER	MEAN	NUMBER	RANK ORDER	MEAN	NUMBER
1. BIRD	9.25	8	1. BIRD	9.54	13
2. BERT	9.13	"	2. COOKIE	9.46	"
3. COOKIE	8.8	"	3. ERNIE	9.31	"
4. DAVID	8.38	"	4. BERT	8.46	"
5. ERNIE	7.88	"	5. MARIA	7.38	"
6. SNUFF	7.86	7	6. KERMIT	7.31	"
7. OSCAR	7	8	7. HOOPER	7.08	12
8. MARIA	6.75	"	8. SNUFF	6.77	13
9. HOOPER	6.5	"	OSCAR	6.77	"
10. LUIS	6.38	"	9. GROVER	6.62	"
11. BOB	6.13	"	10. SUSAN	6.23	"
KERMIT	6.13	"	11. BOB	5.85	"
12. GROVER	5.88	"	GORDON	5.85	"
13. SUSAN	5.71	7	12. DAVID	4.83	12
14. GORDON	5.57	"	13. LUIS	4.46	13

*Mean: The average number of times that the character was preferred over the other 14 characters. The highest mean that can be achieved is 14.

Table 11

Labeling	All	Age 3	Age 4	Age 5	Age 6	Sex M	Sex F	Viewing D	Viewing NV	Language 5 yr. Olds S	Language 5 yr. Olds NS
B[illegible] Bird	91.8	100	80.4	90.4	100	93.3	90.3	90	95	87.5	84.6
Cookie Monster	91.8	80	80	100	100	96.7	87.1	92.5	90	100	92.3
Ernie	72.1	46.5	82.3	47.6	87	76.7	67.7	67.5	80	75	69.2
Bert	47.5	33.3	47	47.6	75	56.7	38.7	45.5	50	62.5	38.5
Oscar	36.1	26.6	23.5	42.8	75	43.3	29	42.5	25	50	69.2
Kermit	36.1	23.0	23.5	38	75	43.3	29	42.5	25	25	53.8
Grover	36.1	20	41.1	38	50	46.7	25.8	32.5	40	37.5	38.5
Maria	29.5	0	17.6	33.3	62	33.3	25.8	32.5	20	25	30.7
Mr. Hooper	27.9	6.6	33.5	40	50	40	16.1	27.5	25	50	23.1
David	23.0	13	23.5	25	37.5	20	25.8	22.5	25	12.5	30.7
Snuff	21.3	6.6	6.2	30	62	23.3	19.4	27.5	5	37.5	53.8
Bob	6.6	0	11.7	4.7	12.5	10	3.2	7.5	5	25	30.7
Susan	4.9	0	6.2	0	25	3.3	6.5	7.5	0	25	30.7
Gordon	4.9	0	11.7	5	0	3.3	6.5	5.0	5	25	30.7
Luis	4.9	0	6.2	9.5	0	3.3	6.5	7.5	0	25	38.7
N=	61	15	17	21	8	30	31	40	20	8	13

		Age				Sex		[illegible]		[illegible]	
Preference	All	3	4	5	6	M	F	D	ND	S	[illegible]
Big Bird	9.0	8.9	7.8	9.5	[illegible]	9.5	8.7	9.6	7.8	9.2	9.5
Cookie	8.6	9.0	7.4	9.3	8.6	9.1	8.1	8.9	7.9	8.8	9.5
Ernie	8.3	7.7	7.8	8.5	9.2	8.6	8.0	8.4	8.1	7.9	9.5
Bert	8.1	7.1	8.7	8.5	7.6	8.5	7.5	8.1	8.2	9.1	8.5
Maria	7.4	8.0	7.0	7.3	5.3	5.9	5.7	7.0	5.2	6.8	7.4
Kermit	7.3	7.9	7.5	6.9	6.5	7.3	7.3	7.7	6.6	6.1	7.3
Oscar	7.0	7.5	7.7	6.9	6.1	7.4	6.6	6.9	7.2	7.0	6.8
David	7.0	7.0	7.7	6.4	6.6	7.1	6.9	6.6	8.0	8.4	4.8
Snuff	6.7	6.5	7.1	7.1	5.1	7.0	6.5	6.6	7.0	7.9	6.8
Hooper	6.4	5.0	7.1	7.0	6.2	6.5	6.3	6.2	6.8	6.5	7.1
Grover	6.4	6.5	5.8	6.2	6.6	6.2	6.5	6.6	5.9	5.9	6.6
Bob	6.0	5.4	6.5	5.9	6.8	6.6	5.6	6.2	5.8	6.1	5.8
Susan	6.3	6.0	5.6	6.0	7.2	[illegible]	7.3	6.0	[illegible]	5.7	6.7
Lisa	5.8	6.2	6.0	5.4	[illegible]	5.8	5.7	5.7	5.8	[illegible]	[illegible]
Gordon	5.6	6.5	4.9	6.0	4.6	5.4	5.4	5.4	6.1	[illegible]	[illegible]
n =	61	15	17	[illegible]	3	30	31	40	30	[illegible]	[illegible]

1C

Children's Television Workshop

DATE: April 25, 1977

TO: Lewis Bernstein

CC: LaMarion Hayes, E. L. Palmer

FROM: Barbara Fowles

SUBJECT: SESAME STREET PRE-READING CURRICULUM

The following are my reactions to the materials relating to the revision of the Sesame Street pre-reading curriculum. There is no particular rhyme or reason to these comments.

1. Reactions to "Notes from our Pre-reading/Reading Meeting"

I don't think the pop-up films were terribly effective; but the visual attributes you suggest based on them are definitely on the right track, i.e. clean visuals and electronic sound effects. Close visual-to-verbal correspondence is essential. When breaking words up into sounds (or sentences into words) visual dissection should occur simultaneously. For further ideas, look at some of the TEC "electronic bridges" which use many of the pop-up principles in a more flexible way. There is a memo of writer guidelines for these which SS writers could easily adapt. Sara is an old hand, of course.

I don't think you should pay much attention to writing skills. Writing and reading are not closely related - especially in the mind of a child for whom writing is largely a motor skill, not a cognitive one. I think it is distracting and would be spreading things too thin. Of course, it's a good idea to have actors writing things to be read, which does demonstrate the conceptual relationship between reading and writing without distracting the child with the details of the writing task.

-On TEC we did little with letter names. We had been told using the name in conjunction with the sound was confusing. On SS it seems necessary to associate the two though, since you certainly cannot assume that the letter names are a given. Actually we did this on TEC too, because it is practically impossible not to. And in fact, most teachers associate sound with name in teaching. So probably the most desirable thing for Sesame Street to accomplish is to establish firm three-way associations (sound-to-name; name-to-symbol, symbol-to-sound) and to make children clear about which is which.

In fact, in general, I think the best service Sesame Street can provide is not to teach children reading skills, however simple, but to provide them with the metavocabulary ("word", "sound", "letter", "small letter", "blend") and conceptual framework for reading. Many disadvantaged kids apparently seldom see people reading, and so have no idea what reading 'looks like' or what it's good for, or of the difference between print and pictures. You might get some ideas from a) the "Project Literary" materials - which have a unit on the principles of codes. This should be in the CTW library. Or get it from Joanna Williams at TC who was a co-author. b) Any of John Downing's articles on children's cognitive confusion about reading. (One is attached.)

If you are going to teach skills, concentrate on blending. This is the most universal stumbling block for beginners. It's generally a good idea to follow presentation of single sounds with a blending routine. Don't worry very much about isolating non-continuants temporarily, even though it is generally not recommended. The fact is that if children grasp what's going on in the case of continuants, they won't have trouble with other sounds (and the opposite is also true.)

Varying final sounds is much more difficult than varying initial sounds. Kids attend more to initial sounds. One thing that would be useful as another meta-level skill would be to point out that all the sounds are critical to the meaning. For example, contrast wisp and wish and show that the final letter is the critical determinant, animation would be particularly valuable for changing men into maps, etc.

Medial vowels are hard to hear. You will need very familiar words (pup vs. pop) to teach these contrasts, and clear visual illustrations to highlight the differences. I wouldn't expect preschool target kids to get very far with letter sounds, but if you can teach them that letters have sounds, and the sounds combine to make spoken words, you'll have done a lot.

Most of the blending techniques in the later TEC season are worth using. The reports on O'Bryan's eye-movement testing of these techniques would be useful to you. You might also simply ask Ken O'Bryan about his hunches with regard to presenting blending to preschoolers. His intuitions are very refined by now.

I think there is a little confusion about what would be accomplished by the matching tasks described earlier in this memo. When the child is required to match two visual representations, you can make the point that the child must listen to all the sounds in order to discover the meaning. This step must be emphasized in a different way (as suggested earlier), where the child is shown that if he does not attend to all sounds in a given word he may jump to the wrong (preferably ridiculous) conclusion. In other words, to have pairs of contrasting written representations focuses on letter discrimination, when actually it seems that the point you want to make has to do with attending to all parts of the word (attention to detail).

I know you have always taught rhyming on SS, but it seems to be to be advanced rather than basic to reading, though in certain contexts it may highlight structure over meaning, which can be useful.

Sentence skills also seem very advanced for pre-schoolers. I think you're spreading it too thin again. The same principles can be taught on a word-level basis.

2. Reactions to "Towards a Revision of Sesame Street's Pre-Reading Curriculum"

The following are parts of the current pre-reading curriculum which seem to me to be worth emphasizing:

1. a-g.
2. b, c, d.
3. b,c.
5. a, b. (b is critical, but very difficult for kids. Also your example is bad. "Fo-od" makes no sense. "F-ood" does.)
6. I'm not sure sight words are a good idea if your serious about teaching principles. I think a very few "survival" words are a good service to provide for children, e.g. "Danger", "Don't Walk", and "Exit", but teaching kids sight words is teaching them that words are recognized as patterns (icons, almost). This subverts the teaching of an analytic-decoding approach to words. Little children have a tendency to try to see words as pictures or patterns anyway. We should try not to reinforce it.
7. b,c.

3. Reactions to the Position Paper

See discussion of sight words above.

The idea of using school formats makes a great deal of sense. Unfortunately, of course, these are going to vary from one company's reading materials to another's. Probably the best bet as a starter would be to go with the formats prevalent in standardized, widely used, pre-reading and reading tests. I think you can assume any teacher with half a brain will be aware of these formats, and be trying to use them in conjunction with her other materials, so her pupils will test well.

With regard to your decision points, I think you should opt to set your sites on low level skills and to concentrate on a few skills. Pre-schoolers have little grasp of the nature of print and reading. It will be very easy to go over their heads.

Summary

1. Teach metavocabulary so children will understand you (and their first grade teacher).

2. In the skills area concentrate on letter sounds and simple blending. Blending is hard, conceptually and in practice. Deal with both the intention and the technique.

3. Emphasize an analytic attitude. Any suggestion of 'word magic' or words being iconic, goes against this. e.g. Onomatopoetic words are cute, but probably not an intelligent choice. The opposite point ("mosquito" is a big word for a little thing, while "moose" is a little word for a big thing) is more valuable since it breaks down iconic thinking and emphasizes the arbitrariness of print. TEC's "Letterman" is a good example of what not to do (i.e. word magic).

4. Don't aim at reading skills beyond letter blending. Your target audience will be left in the dust. First grade teachers can do this shift easily if the child goes in with some idea of what it's all about.

5. Most of The Electric Company's recent formats for simple blending should be readily adaptable, e.g. Electronic Bridges. Silhouette Blends might work well, too, because of the rhythmic quality and visual simplicity.

JC

MEMORANDUM

Children's Television Workshop

DATE: May 4, 1977

TO: Ed Palmer, Shirley Feldman, Barbara Fowles

CC: Courtney Cazden

FROM: Sesame Street Research

SUBJECT: Sesame Street Pre-Reading Seminar

A pre-reading brainstorming session will be held on Wednesday, May 4, 1977 at 2:00 P.M. in conference room # D (3rd floor). Our objective will be to formulate production guidelines for intensigying our current pre-reading treatment.

General recommendations for the ninth experimental season include increasing the proportion of time spent on almost all aspects of pre-reading, particularly identification of lower case letters, letter sounds, and verbal blending and decoding. Innovative formats for presenting simple sentences are being considered as well.

Having decided to intensify our pre-reading treatment, we find ourselves faced with numerous problems which must be resolved before we can proceed further. Listed below are some of the questions which we hope to address during this session.

1) Letter Sounds
   - Should we confine ourselves to initial sustaining consonants or can non-sustaining consonants also be used?
   - How should non-sustaining consonants be presented, since the sound changes when blended with different vowels (e.g., be, bo, ba, etc.)
   - How many non-sustaining consonants should be selected?
   - Generally, should letter sounds, whether sustaining a non-sustaining consonants, be presented alone or only in reference to verbal blending or decoding?
   - Should the letter name and the letter sound be presented together? (Ex. This is the letter S. It has the sound, "s-s-s-s.")
   - Is alliteration still a viable approach in teaching initial sounds? (Ex. The letter S can be found in such words as see, saw, sail, etc.)

2) Capital vs. small letters
   - Should there be more emphasis placed on small letters than capital letters or should they be given equal weight?
   - Should a capital letter and its corresponding small letter be shown simultaneously or would such dual presentation be confusing?
   - Should capital letters be matched to their corresponding small letters?

3) Sentences
   - Should our curriculum extend to written sentences or is this beyond the grasp of our target audience?
   - If we add sentences to our curriculum, what reading principles should we stress? Ex.:1)Given a printed phrase or sentence, the child can point to the first and last word. 2) Given a printed word, the child can point to the first and last letter.
   - What types of sentences should be used?

4) Word Matching
   - Should we limit ourselves to matching isolated words, or should we also match sight words and phrases, words to the objects they represent, elements (i.e., stems) of word families? Should sight word in capital letters be matched to the same sight word in small letters?
   - How useful would the above approach be?
   - What language should be used in explaining the matching task? (Ex. Here is a capital A, can you find a small a?)
   - What new formats are necessitated by this approach?

5) Rhyming
   - Should rhyming be limited to word families only?
   - What alternate strategies might be used?

6) Verbal blending
   - Should verbal blending be limited to word families?
   - Should non-rhyming words be blended as well (e.g., F-ood)?
   - Should initial non-sustaining consonants be used as well as sustaining consonants?
   - Should decoding be presented? If so, what procedure should be used?

7) Sight Words and Phrases
   - What revisions should be made in the existing lists?

8) Vocabulary Development
   - Should we retain this goal as a stated curriculum objective or not?

9) Writing
   - Should writing be incorporated as a curriculum goal? If so, what principles should be stressed?
   - What would be the behavioral objectives for the preschool viewers?

10) In general, how far can we delve into reading without losing our original target audience (i.e., the low-income, inner-city child?)

1C

MEMORANDUM

Children's Television Workshop

DATE: May 13, 1977

TO: Sesame Street Producers and Writers

CC: Sesame Street Research

FROM: Emily A. Findlay

SUBJECT: Past Research Findings in the Pre-Reading Area

The following is a summary of past formative research study findings and recommendations in the pre-reading goal area. Included are recommendations by Barbara Reeves, 12/70 (Reeves), Barbara Katz, 6/76 (Katz), the Unco Study, 12/76 (Unco), and Bill Abelson, 2/77 (Abelson), as well as formative research performed by the Sesame Street Research staff.

Letters

Children find it difficult to distinguish between symbols used for reading (domain of letters) and symbols used for counting (domain of numbers). We could possibly show children sorting symbols into a pile of letters and a pile of numbers. Further, we could possibly use the sorting format using three letters and one number (Reeves).

a. Matching - Complex matching of groups of letters is difficult. It is possible that the sorting format can be used to get the child to attend to all of the letters presented (Reeves).

WHO	WHO
WHO	WHY

Upper case matching is easier than lower case. This may be due to greater familiarity with upper case letters. Matching lower case sample to upper case and vice versa is more difficult than straight matching, except for letters such as "O" and "C" where the difference is in terms of size (Unco).

b. Recognition - Upper case letters were easier to recognize than lower case letters (Abelson).

c. Labelling - Alphabet Dancers is a familiar format in which children participate knowing that they are expected to guess the letter. Most children guess correctly (3/19/73, 6/26/69). Upper case letters were easier to label than lower case (Unco; Abelson).

d. Confuseable Letters - Teach pairs of letters that have similar shapes (F-E; A-H; e-c) stressing salient differences (Reeves). They can be contrasted by:1) labelling each letter; 2) slaient difference. There should be frequent repetition of association between verbal label and visual symbols during each segment (8/23/73). Do not pair letters that differ in spatial orientations (reversals, i.e., b/d/p; g/p/q; M/W). A "b" should not be rotated to a "d." (8/23/73; Reeves). The letters "b" and "d" are very confusing, more so than the letters "e" and "c." (Unco).

Letter Sounds

It is suggested that closeups of people's faces (not muppets) saying sounds is important so the child can see the position of lips, etc. needed to reproduce the sound (1/4/71).

a. Half of the children were unable to select a picture of an object that began with a specific initial letter sound (Unco). Sesame Street teaches letter names. It is more difficult to learn letter/ sound correspondence (Abelson).

b. Half of the children were unable to select a specific letter when they were given a sustaining consonant sound (UNCO).

c. Given a printed letter children found it difficult to produce the corresponding sound. "S" was produced by half of the children, possibly because the name and sound are quite similar (UNCO).

Rhyming

Use clearly distinguishable rhyming words, avoiding slurred or dropped final consonants. Rhyming words should be used frequently with a minimum of clutter. They should not be embedded within a non-rhyme plot simply to facilitate the labelling of the bit as a rhyming segment. Although the label rhyme should be incorporated in the segment, it shouldn't be the main focus. Children do not understand the definition of rhyme (Katz). Rhyming is a difficult area for preschoolers. The majority could not label a rhyme (UNCO).

Verbal Blending

Grover / Herbert - ET family got children to blend sounds and involved children with the sounds of letters (7/26/71), however, many word family bits are too long (1/11/71). No more than four examples should be said successively without verbalizations between words. Suggest using sorting segments for word families (all words should rhyme). 12/4/70). All word family words should end in the same two letters (11/13/70). Grover/ Herbert - AN family - attention centered on the fan blowing. Goal was not salient. The catchy rhythm was successful in eliciting attention (3/26/74).

The blending process should be clearly demonstrated without elements of the plot competing for attention. Muppets can be effective in blending even though child can't see formation of letters and words (face) but they are good for motivation and directing attention. In silhouette blends (TEC), darkened profiles are more effective than facial features. There is a need to present familiar word parts to blend (UN easier than IG; IRD). There is a need to identify consonants and syllables to be blended and model the process of blending (Abelson).

Spanish Sight Words

Only the Spanish-speaking children knew the English equivalent of the word. Perhaps a voice-over could say "Cerrado-closed." (6/26/73).

Attention

Regardless of whether the Spanish or English version was presented first, attention diminished on the second showing of each bit. Attention drop seems to be minimal when the English version follows the Spanish. This may be because, for English-speaking children, this format preserves a degree of suspense until the children receive the English interpretation of the Spanish version. (In general, Spanish/English bits seem to be most effective and most attention-compelling when action is kept to a maximum and verbalization is kept to a minimu. If verbally heavy bits are used, they should be kept brief (1/23/73).

Comprehension

Most of the children seemed not to understand the concept of different languages, and even more were unable successfully to label the versions as "Spanish" or "English." During Salida/Exit the children reported that the words were not the same ("Exit has a X!"). Because the children recognized that the letter configurations of the two words were different, most of them invented slight differences in meaning for the two words to underline their contention that the words are "different." One child for example, insisted that "salida" means "out," whereas, "exit" means "open." (1/23/73).

Recitation of Alphabet

The alphabet is generally learned in sets. Natural "error-free" runs are: ABC; JKLM; RSTU; and WXYZ. (2/27/69; 3/20/69). These runs should be linked together. Perhaps the child doesn't realize that the alphabet is comprised of letters, since many runs are spoken as words. A point should be made that the alphabet is made up of letters which make a complete set (Reeves).

Only half of the children can recite the entire alphabet without errors of omission or reversals. Break points are: D - E, E - F, and P - U. (UNCO).

MEMORANDUM

Children's Television Workshop

DATE: May 17, 1977

TO: Sesame Street Producers, Writers

CC:

FROM: LaMarian Hayes, Leona Schauble

SUBJECT: Prereading Experiments for Ninth Season

Research recently met with a few advisors to discuss possible ways of intensifying our current prereading treatments. The impetus for the discussion stems from a desire to generate new formats and curriculum approaches which might enhance the look of the show in year ten. Our immediate objective is therefore to generate program suggestions which could be explored in season nine and later refined for season 10.

The suggestions below represent two general concerns which surfaced when we were discussing our prereading objectives with advisors:

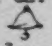
1. The bullseye of our target audience should continue to be the four-year-old child. We will avoid the temptation to cut down on simpler prereading treatments to make time for more advanced prereading tasks. Some of the more difficult prereading experiments proposed here will be tried in addition to — not at the expense of — simpler tasks we have featured in the past. Since scheduling planning for the upcoming season has allowed plenty of extra time to spend on prereading objectives, this should be possible.
2. Because prereading tasks which are suitable for three-year-olds are so different from those suitable for five-year-olds, we ought to make a special effort to strive for a multi-layered curriculum approach in our new prereading segments. Whenever possible, bits ought to focus at least briefly on some simple information or task for younger children, even when they are really intended as experiments with more advanced prereading skills.

With these concerns in mind, we generated the first set of tentative guidelines and prereading writers' notebook suggestions for the upcoming seasons. At the present time, these suggestions are only tentative, and are subject to change if advisors or producers feel that these approaches will not work out.

A. Letter Sounds

1. Vowel and consonant sounds are most usefully presented within the context of words. If a sound is for some reason presented in isolation, we should at some point in the segment securely anchor the letter sound back into a word-context.
2. When we present letter sounds in isolation (that is, out of word-context), we should uses sustaining consonants (f - h - l - m - n - r - s - v - z) only. Nonsustaining consonants (all others) should only be presented in the context of word blends.
3. If we do decide to present letter names with their corresponding letter sounds, we should realize and try to account for the dangers inherent in

this approach. It may be confusing to young children to face the idea that the same symbol represents both a letter name and a letter sound. Advisors suggested that we might find a special format which can be developed to cue the children to this information, much as the Sorting Song was developed to aid kids in understanding another developmentally difficult task.

4. Perhaps we might experiment with an analogy which children may comprehend: just as this symbol  has a name (bell) and a sound ("ding-a-ling"), so, too, does a letter symbol have both a name and a sound. Example: Q: What is this? (Kids answer: A bell.) What sound does it make? (Ding-a-ling.) What is this (F)? What sound does it make? (F-F-F-F)

B. Capital and Small Letters

1. The proportion of time devoted on the program to small letters should be increased to approximately equal that given to capital letters. In upcoming seasons, that probably means concentrating more time on small letters in new bits, to balance the already existing overload of capitals. The point is, that in real-life print situations, such as in books or magazines, children are likely to see a greater quantity of small letters than capitals. Therefore, our presentation of small letters should be "beefed up."
2. Capital and small letters should occasionally be presented together in a bit. For example, "My name is Capital A, and here is my brother, Small a." Using the designations "capital" and "small" to differentiate the case of the letter should reduce the confusion of calling different symbols by the identical name. Thus, A should routinely be labeled "capital A" and a should routinely be labeled "small a."
3. Sight words should sometimes appear in capital letters and other times appear in small letters. In some instances, both presentations might be used in the same segment.
4. We should avoid trying to teach children that A and a are somehow equivalent. We should also avoid trying to teach children to match the capital and small versions of the same letter, since matching has always implied pairing identical forms, at least on Sesame Street. Instead, our objective should be to help children link each form of the symbol to the appropriate (same) letter sound. For example, we might be teaching that the letter S sounds like "ssssss," and also that the letter s sounds like "ssssss." We would avoid the next step, however; that is, teaching that S is equivalent to s. This is probably just too confusing for younger children, who are just beginning to learn that symbols have integrity, that they mean something and are not just random squiggles on the paper.

C. Verbal Blending

1. We might experiment with the silhouette blending format from The Electric Company. If so, we would want to concentrate on very easy blending tasks -- word families would be especially appropriate. If we use this format, we will need to avoid featuring as many blends as The Electric Company bits do. Certainly, no more than three words per segment should be presented. These three blends could then be repeated, possibly

running through the entire sequence of blends three times during the course of the segment.

2. Word families are very good for teaching blends, but we must make sure to try some alternative approaches as well, including some nonrhyming words.
3. One effective way of teaching auditory discrimination is to sound out words, and to have each print syllable ripple or pulsate on the screen as that syllable is pronounced.
4. We might think of ways to teach general principles about print, such as: the longer the (print) word, the longer the (spoken) sound.
5. While teaching blending tasks, we should take care to avoid using digraphs (e.g., sh) and consonant blends (e.g., bl).

D. Sight Words, Sight Phrases, and Sentences

1. Short sentences may be helpful in teaching the correspondence between print and the spoken word. Repetition of one short sentence throughout a bit, while we display that sentence in print, may be a worthwhile format for experimentation.
2. After a few presentations in a show featuring individual sight words, we might want to feature these same sight words, either in combination, or one at a time, appearing in simple sentences.
3. One strategy of teaching print/sound correspondence might be to present a simple sentence, read it, and then switch the word order around, reading the new sentence and illustrating the change in meaning. (Example: DOG BITES MAN; MAN BITES DOG.)
4. We should experiment more with action words as sight vocabulary words. These words, in print, can adopt the movements that they symbolize; e.g., eat, sleep, hop, skip.
5. One of our aims should be to associate words (print/symbols) with meaning (sounds and/or pictures). Perhaps a simple three-letter word might change in symbolic configuration, while the accompanying illustration also transform. Example: the printed word CAT changes to HAT, and then to FAT, as the illustrations on screen transform to match the print. A voiceover can repeat the printed words as they and the illustrations change.
6. One way of illustrating that print and sound correspond is to illustrate multiple meanings of a single small word, such as RUN (as in a river runs, a stocking runs, a child runs, etc.).
7. We might try to seduce children's participation by constructing a "Simon Says" type of game on the show. A cast member illustrates two signs, with the printed words CLAP and FLAP. He (she) reads the signs and the kids on the street practice the appropriate motions when the signs are presented. Then, throughout the show, at unannounced and unexpected intervals, the signs will be flashed on the television screen. The kids at home would be encouraged to clap or flap when they see the appropriate sign, and when a sign is presented, the action could then return to the set, where the Sesame Street kids are clapping or flapping, whichever was called for.
8. One sight phrase which kids seem highly motivated to learn is "Happy Birthday." Another possibililty is the phrase "The End."
9. The convention of displaying story titles in print, perhaps in the format of our muppet-acted storybook plays, might help convey the association

between books and print, print and meaning. Another experiment of this nature might be to have simple sentences appear on the screen as the "announcer" cast member reads them from his (her) "storybook."

10. If we do use sentences on Sesame Street, we need to keep in mind the fact that we do not necessarily expect sentence reading from our target children. Rather, we should aim in our presentations at facilitating the understanding, in a general sort of way, that groups of letters and/or words convey meaning—that they have a purpose, a direction, a nonrandom order, and that they are not just random scribbles.

E. Writing

1. We might experiment with portraying writing on the show, as one of the processes associated with print/reading. Portraying writing, however, whould be a low-focus sort of thing, and ought to be used as one technique for presenting print, not as a goal we expect children to accomplish from watching television.
2. We should limit writing to letters, and at the outside, to short words. One written word should be our outside limit in terms of the amount of writing to portray at one time.
3. Some of the letters which now magically "pop" onto the screen could instead be written (by telestrator, or, on a surface, by a cast member).

Formats from T.E.C.

MEMORANDUM

Children's Television Workshop

DATE: June 28 1977

TO: S.S. Production and Writers

CC: G. Lesser and E. Palmer

FROM: S.S. Research

SUBJECT: Some Ideas for New and Old Characters

As the Sesame Street Production and Research staffs prepare the first half of the ninth season, it is timely to consider developing new program characters for S.S. and expanding the roles of old characters. Below we have presented some tentative and somewhat underdeveloped ideas to stimulate production"s creative juices.

Developing New Characters and Formats

1. Pre-Science:

A. An Intrepid Explorer- dauntless, even when others are afraid, who is willing to risk extreme consequences in order to observe events, objects, people, animals, etc.S/he has the bug to take things apart, rebuild them,to look at things somewhat differently, to search for interesting but perhaps way out analogies....

B. An Animated Outer-Space Kid - who, by fate, lands on our planet,having mystical supernatural powers and who uses them to explore anything and everything around him/her. For example, s/he can shrink to a minute size in order to enter the human body, to swim in the blood stream, explore the inner ear; s/he can stretch his/her body to form bridges, roads....

C. A Rube Goldberg Character - a technologist who can conceptualize a problem, analyze its parts, propose a way, method , or thing to solve it, and who can also build it.

2. Health

A. Cast member or muppet (old or new) develops a chronic health problem that needs care,exercise, the "right" diet....

B. Big Bird's Mom or Dad, Or , Cookie Monster's Mom or Dad -

a with it, adult muppet type, a la Ed Palmer, who jogs, eats well, and teaches his/her kids to do the same.

3. Pre-Reading

A. A Schizoid Muppet Character a la Clark Kent/Superman Variety with a twist, Clark Kent image is a gregarious, affable, boisterous popular game player, who is nice and friendly, full of activity, always moving fast, always full of lots of games to play. In short, a real active kid. His secret identity however is a quiet, warm, introvert who has a passion for reading. He's still popular and only thinly disguises his external identity. His secret identity pushes him to read, to learn more and more letter sounds, verbal blends, and even words, from anyone who will teach him. Moreover, he has an incontrollable passion to teach anyone who will listen as well as those who wont.He passes on the word, and especially attempts to convert the Count, Oscar, etc.

B. Guess-the letter-sound Game Show - an animated game show not only with the same host from week-to-week, but the same contestant! The object of the game cold be to guess the letter sound from a series of alliterative words. Or, to guess the letter name from a letter sound or from wordsX that begin with that sound. The penalty for not getting the answer correct is to continue on the game show.

C. Message Man- an animated reading character.

D. A Character Who Reads Stories a la TEC's Victor Borge.

E. A Little Kid whose just learning to read and who teaches (in twenty second spots) an even littler kid one pre-reading principle.

F. Same as E above, except do with a Cast member and kid.

Expanding the Use of Old Characters

1. Kids - How can we use them more than we do? Can we experiment a little more in scripting them? Can we provide them with scenes which demand for the mostpart natural behavior (as in the Play To Grow Feather Blowing Segment)?Can we provide more studio time for one-on-one interactions with muppets and kids, or cast members and kids?

2. Gordon- Gordon is a warm, sensitive person who has been underutilized. How can we use him more? Can we incorporate his career onto the street a little more and relate it to pre-science? The original Gordon was scripted so much more than our current Gordon. It is probably only because of this that kids today barely recognize the current Gordon. How can we raise his visibility?

3. Susan- Susan has been around a long time. How do we remodel her? Can we cash in on her profession a little more, that of a School-Nurse, and thereby present some basic health information(,like giving children routine checkups).

4. Outer-Space Muppets-We haven't used them in a very long time, eventhough they are very attractive. We could use them more

in the context of pre-science: to teach how to observe, to examine, etc.

MEMORANDUM

Children's Television Workshop

DATE: May 12, 1977

TO: Sesame Street Producers and Writers

CC:

FROM: Sesame Street Research

SUBJECT: Summarization of Format Research

The following is a list of formats used on Sesame Street which have been tested for their appeal as well as their success in teaching their intended goals.

Testing methods used included distractor, group observation, or comprehension testing or a combination of two or more methods.

Those formats tested come under the broader format headings of film, animation, muppet inserts and video tape material. Some Electric Company format testing results are also included in this memo.

Some subformats appear to be more effective than others either in attracting children's attention or in teaching the curriculum goal.

Some of these subformats which were rated high in appeal included the appearance of certain guest stars. These stars were usually very familiar to the children and were also appealing to the children from previous programs.

Certain animation subformats dealing with numbers, such as the Henson numbers, were very effective in teaching their intended goals. Some animation which aimed at teaching rhyming was also quite successful (e.g., Fat/Cat animation segments). During testing of segments dealing with rhyming, it was shown that there is no need for the word rhyme in order to teach this particular goal.

Muppet inserts which work well include: Kermit Magic Finger. While Kermit Magic Finger is a very effective format, Kermit the Newscaster does not seem to work equally as well. Another muppet format which does not work very well either is Roosevelt Franklin Headball.

Following are the specific subformats which will be divided under broader format headings:

A) Video Tape Material

1) Special Guest Stars

Stevie Wonder - Very good group observation ratings.
Interviews elicited positive responses.
Bill Cosby - Very high group observation scores.
The Mets - Also received excellent acceptance from children.
Pat Paulsen - Children seemed to be fairly attracted to this guest star.
"Bonanza" Stars - Familiar. Characters elicted high attention and appeal
Alvin Ailey - This group worked well in focusing on career awareness. However, some of the segments seemed too lengthy.
Peggy Fleming - Did not elicit much attention due to her unfamiarity
Pete Seeger - Not much attention received for segment with this star.
Jimmy - Singing did not seem to attract children very much.

2) Alphabet Dancers

Children were obviously familiar with this format. Distractor testing showed fair-good ratings. Group observation proved this format to be very appealing. Children seem to realize that they are expected to participate and they, therefore, do so.

3) Using Music as a form of Teaching the Alphabet

Straight Alphabet - This subformat elicited the most gains in teaching the goal. Children improved most when viewing segments presented in this format.

Song/ Story - This subformat proved to be the most effective in appeal.

Rock or Blues - The least effective of the three formats.

B) Muppet Inserts

1) Kermit the Frog Magic Finger - Distractor testing as well as group observation proved this format very appealing as well as very effective for children's comprehension. This format is excellent for eliciting participation.

2) Kermit the Frog Newscaster - Testing results gave evidence that this format does not appeal to children very much. This is probably due to unfamiliarity with nursery rhymes and fairy tales used in this format. Also, the usual large amount of visual clutter seem to distract children. Both of these factors contribute to losing children's attention and therefore, their comprehension of the intended goals.

3) Roosevelt Franklin - Headball - The goals in these segments are not salient enough to be effective. Children do not seem to understand the spoof on football. Using the word and concept "to think" clearly might be helpful in teaching the goal. ✓

4) Alphabet Chats - This format is definitely an unsuccessful one. There is too much clutter. It is much too lengthy to hold children's attention. Children have difficulty making sense out of what is happening in the segments. Goal is usually lost in all the confusion.

5) Muppets Used to Teach Word Family and Verbal Blending

   a) Grover AN Family - Grover is a very familiar and appealing muppet. This is a very important factor in the success of this format. The action and sound effects of these segments are good for attracting children's attention. However, too much lecturing from Herbert Birdsfoot can cause loss of attention.

   b) Muppets Teaching Verbal Blending

   This technique has a high degree of effectiveness. Many children are successful in producing correct answers when tested for comprehension. ✓

give example

C) Animation

1) Jazz Numbers - Group observation showed a decrease in children's attention as the segment went on. Perhaps children were too familiar with these segments. However, when children did get involved in counting, their enjoyment seemed to increase. This format can be rated as fair.

2) The Dot Bridges - This format is very successful as far as attention goes. Not all children seem to understand all of the bridges, but they do enjoy the segments very much. This is a very worthwhile form of presentation.

3) Teaching Rhyming (Fat/Cat) This is a very appealing and very effective in teaching the goal. Here the term rhyme is not necessary in order to teach the goal. Children enjoyed this format and were able to produce correct responses to research comprehensive questions.

D) Films

1) Henson Numbers THis format is extremely effective. All of the Henson numbers are successful in attracting children and eliciting participation. The music, variety and repetition of these segments are most important in the format.

2) George's Farm - In teaching relational concepts, this format rates fair—good. Some segments dealing with specific relational concepts are more appealing than others. Fluctuation of attention might be caused by the appeal of the different relational concepts themselves and may not necessarily be due to the presentation itself.

3) Skywriter Bates - Although this format received a low distractor rating, children's attention usually rises steadily until letter identity becomes obvious.

E) The Electric Company

Testing of Silhouette blends and illuminated profile was performed to obtain information which might tell if these formats would be successful on Sesame Street's target audience. Scores varied for different word blending. Children were able to blend certain words such as "candy" better than they could "can." This might be due to the familiarity of the word "candy." As a format the darkened silhouette proved to be more effective than the illuminated profile. The latter probably distracts children's attention from the goal itself.

Cross-Methodological "Attribute" Study

Tape # ______________________________

Segment Name: ______________________________

Segment Duration: ______________________________

Music Cue Sheet: ______________________________

Position of Segment in Test Tape:

1 = last third of test tape
2 = mid third of test tape
3 = first third of test tape

Coder's Name: ______________________

Date: ______________________

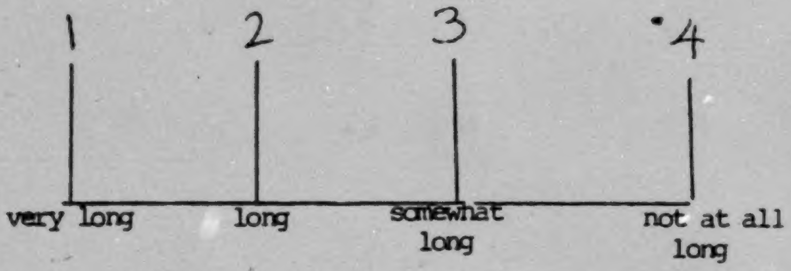
Note to Coders

1. For each separate scale, select one and only one response, by circling your choice.

1.0 General and Storyline Characteristics

1.01 What is your perception of the duration of this segment?

(Note: this is your feeling about the length of this segment)


1
2
3
4
very long
long
somewhat long
not at all long

1.02 What is the affective tone of this segment?

7 = joyful, exhilarating

6 = exciting, tension arousing

5 = warm

4 = calming, relaxing

3 = sad

2 = cold

1 = neutral

1.03 On which track does the segment depend upon more for conveying meaning?

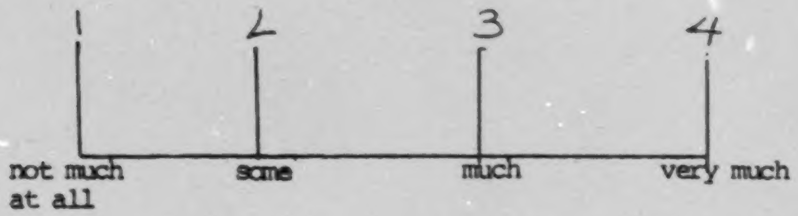
1 = depends primarily on audio track for conveying meaning

2 = depends roughly on an equal balance between the audio and visualtracks to convey meaning

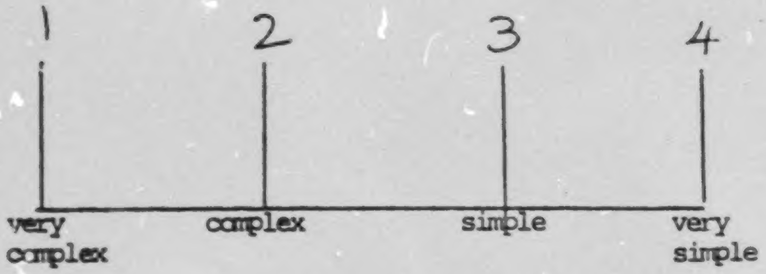
3 = depends primarily on visual track for conveying meaning

1.10 What was the degree of storyline in the segment?

(Note: A segment with very much storyline will often involve a plot wherein a central theme is developed (e.g., Big Bird becomes a Grouch). A segment with not much storyline at all will often involve a series of scenes with no plot (e.g., like in some letter animation segments)


1
2
3
4
not much at all
some
much
very much

1.11 Was the presentation of the storyline simple or complex?


1
2
3
4
very complex
complex
simple
very simple

1.12 Do you think the presentation of the storyline is easy for preschoolers to comprehend?

1	2	3	4
not at all easy to comprehend	not easy to comprehend	easy to comprehend	very easy to comprehend

1.13 How can the storyline best be described?

7 = quickie (e.g., as in electronic bridge)

6 = adventure or mystery

5 = song is central

4 = lesson or demonstration

3 = affective storyline

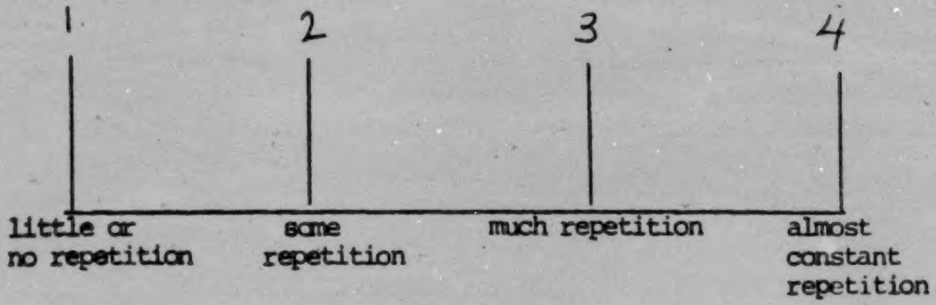
2 = parody (e.g., Kermit newsreporter, game show, etc.)

1 = other

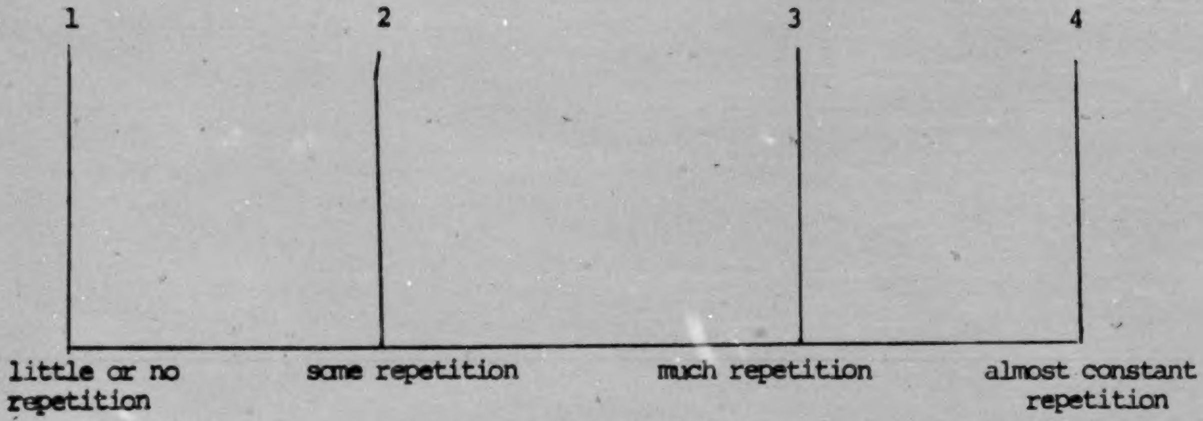
1.14 Do you think this segment portrays a storyline which is likely to be familiar to a preschool child's life experiences (be they "real" or "fantasy" experiences)?

1	2	3	4
not at all familiar to a preschool child's life experiences	somewhat familiar to a preschool child's life experiences	familiar to a preschool child's life experiences	very familiar to a preschool child's life experiences

1.15 Does the segment have a repetitive structure?
Are elements of the form, composition, plot-line, or action repeated?


1
2
3
4
little or no repetition
some repetition
much repetition
almost constant repetition

1.16 Does the segment have repetitive content?
Are elements of the lesson, dialogue, or visual action repeated?


1
2
3
4
little or no repetition
some repetition
much repetition
almost constant repetition

1.17 Can this segment be characterized as humorous? (Note: Whimsy is arbitrarily to be classified as non-humorous).

1	2	3	4
not at all humorous	somewhat humorous	humorous	very humorous

Note: — If choice for 1.17 is 1 (not at all humorous), skip 1.18, and continue with Section 2.0

— If choice for 1.17 is 2, 3, or 4, continue with 1.18 on the next page

1.18 Which of the following categories of humor can best be used to describe the humor in this segment?

1 = no humor
2 = primarily verbal humor (e.g., gags, puns, word play)
3 = primarily audio humor
4 = roughly equal elements of verbal and visual humor (e.g., joke and pie in face)
5 = primarily visual humor (e.g., slapstick)

2.0 Visual track characteristics

2.01 What was the degree of visual action of the principal characters during the segment?

(Note: By action is meant the degree of gross body movement, while the characters are either stationary or moving. It does not mean the degree of lateral or straight-to-camera movement during the segment. By principal characters is meant those characters who appear most frequently and are most salient during the segment.

1	2	3	4
not at all active (e.g., characteristic of minor gesticulating during normal conversations)	somewhat active	active	very active (e.g., characters jumping up and down, or gesticulating wildly, or dancing)

2.02 What was the degree of visual movement of the principal characters during the segment?

(Note: by movement is meant the degree of lateral or straight-to-camera motion during the segment. By principal characters is meant those characters who appear most frequently and are most salient during the segment.)

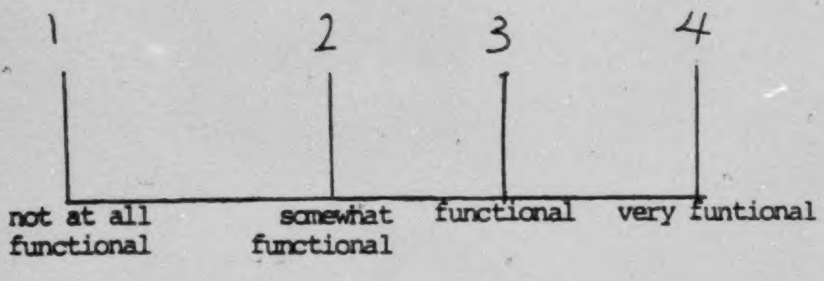
1	2	3	4
not much motion at all	some motion	much motion	very much motion

2.03 What was the density of the visual track?

(Note: by density is meant the amount of new, unrepeated information given in the segment. A segment with much visual density will contain many background and foreground objects and characters, and perhaps, many scene changes. A segment with little visual density will contain few, if any, background and foreground objects and characters, and perhaps, few, if any, scene changes.)

1	2	3	4
sparse (few, if any, background and foreground objects and characters)	light (not much background and foreground objects and characters)	moderate (much background and foreground objects and characters)	heavy (very much background & foreground objects and characters

2.04 How functional was the visual action of the segment to the understanding of the segment's storyline, (plot or message)?


1
2
3
4
not at all functional
somewhat functional
functional
very funtional

2.05 How many principal characters appear in the segment?
(Note: By principal characters is meant those characters who appear most frequently and who are most salient during the segment)

Write Number: ______________________________

2.06 Who are the principal characters who appear in this segment? (By principal characters is meant those characters who appear most frequently and who are most salient during the segment).

List their names, identifying characteristics (e.g., Mr. Tree, young boy, Gordon, Grover, etc.), and sex.

List names:______________

2.061 Classify answers given in 2.05 and 2.06 as follows:

let 1 = novel characters only: characters on Sesame Street who are not regulars (e.g., guest stars); film and animated characters who are not part of a miniseries (e.g., Mad Painter) anything muppets, symbols with character, etc.

2 = both novel and regular characters

3 = regular characters only: all Sesame Street cast, all familiar identifiable muppets (e.g., Guy Smiley, but not Frazzle) all familiar film and/or animated series characters (e.g., Mad Painter, George's Farm)

2.062 Classify answers given in 2.05 and 2.06 as follows:

How many characters visually appear in the segment?

1 = one
2 = two
3 = three or more
4 = 0

2.063 Classify answers given in 2.05 and 2.06 as follows:

1 = animals alone
2 = adults alone
3 = inanimated objects alone
4 = kids alone
5 = muppets alone
6 = animated characters alone
7 = animals and adults
8 = animals and kids
9 = adults and kids
10 = adults and inanimated objects
11 = adults and muppets
12 = muppets and kids
13 = muppets and inanimated objects

2.064 What was the sex of the principal characters who appeared in the segment?

1 = male
2 = both male and female
3 = indistinguishable
4 = female

2.065 Which of the following show formats does this segment represent?

1 = Sesame Street "opener"

2 = Sesame "Street" scene - with recognizable street locations (e.g., in fron of 123 Sesame ; in yard, in Big Bird's nest, Hooper's store, etc.) not limbo settings

3 = Live action films - film material without recognizable Sesame Street cast; often shows natural environment; kids, animals, etc.

4 = Limbo settings - studio pieces against non-descript backdrop; often includes regular Sesame Street cast members who step out of their regular roles and act as a new character.

5 = Special Sesame Street "remote" scenes - e.g., scenes, in film or tape, with Sesame Street cast not on "street" (e.g., remote to New Mexico; trip to Central Park.)

6 = Muppet insert - a non-"street" scene, taped in studio in which muppets regularly (e.g., People in Your Neighborhood) or specially (e.g., Frazzle) appear.

7 = Animation - Includes all forms of animation, computer, abstract, simple, etc.

8 = Other - e.g. live and animation

2.066 What was the format of the preceding bit? (take score from preceding bit)

1 = SS show opener
2 = Sesame "Street" scene
3 = live action film
4 = limbo setting
5 = Special SS remote scenes
6 = muppet insert
7 = animation
8 = other

2.067 Was the format of the preceding bit different from that of this segment?

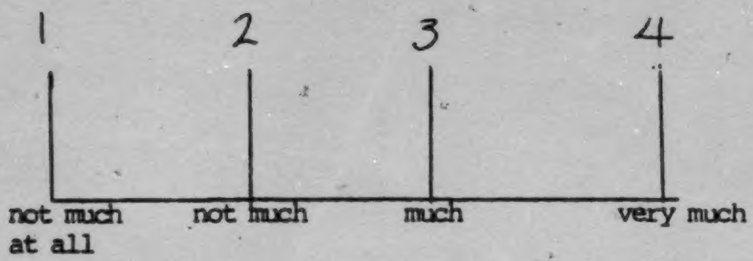
1 = no
2 = yes

2.07 What special visual effects were used in the segment?

7 = pixilation
6 = reverse action
5 = slow motion
4 = split screen
3 = freeze frame
2 = other
1 = none

If 1, skip to item # 2.09
If rating is 2 or above, continue on next page with item #2.08

2.08 If special visual effects were used in the segment, were they used a lot or a little?


1
2
3
4
not much at all
not much
much
very much

2.09 What was the visual pace of the segment as determined by the number of changes within the segment to new scenes or new characters, or from new scenes and/or new characters to old scenes and/or old characters?

(Note: Continuous movement by characters or camera are not counted as a "change" if you can see the same basic scene at the end of the shot, that you saw at the beginning of the shot.)

Code: Count the number of changes:

Total ____________________

2.10 What was the visual pace of the preceding segment (take from 2.13 score of preceding bit).

3.0 Audio Track Characteristics

3.01 Does Music, in the form of song, instrumental music, background accompaniment or the like (but excluding music button) occur during the segment?

code: 2 = yes **
1 = no *

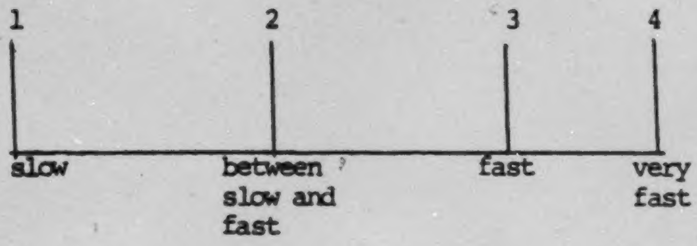
* If no, skip to item #3.10

** If yes, continue with item #3.02 on the next page

3.02 If music is present, how can the dominant musical piece (for the dominant amount of time that music occurs) be best characterized?

4 = eerie or weird, as in electronic musical bridges (sometimes)
3 = upbeat, stimulating, rhythmic music
2 = slow, lyrical, tranquil music
1 = other

3.03 If music is present, what was its general pace?


1
2
3
4
slow
between slow and fast
fast
very fast

3.04 Are the principal music makers on-screen or not?

(note: If a singer is on-screen, and musicians are off-screen, the principal music maker is the singer, who is to be scored as on-screen).

2 = off-screen
1 = on-screen

—— If principal music makers are off-screen continue with item #3.06

—— If principal music makers are on-screen continue with item #3.05 on the next page

3.05 If music makers are on-screen, who are they?

1 = an individual singer/ instrumentalist

2 = more than one singer/ instrumentalist

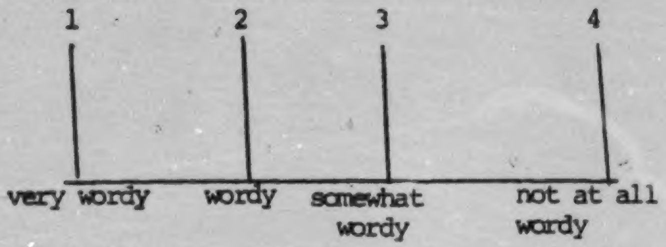
3.06 If music is present, were there lyrics or not?

1 = yes
2 = no

If no, turn to item #3.10

If yes, turn to item #3.07 on the next page

3.07 If lyrics are sung, was the song"wordy" (many lyrics, with little repetition) or not?


1
2
3
4
very wordy
wordy
somewhat wordy
not at all wordy

3.10 Miscellaneous verbal and vocal qualities of audio track

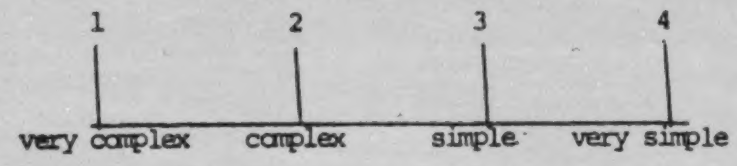
3.11 What was the degree of verbosity during the segment? (This does not apply to the part of a segment which is sung.)

0	1	2	3	4
does not apply	very much speaking throughout most of the segment	much speaking throughout most of the segment	some speaking throughout most of the segment	not much speaking at all throughout most of the segment

3.12 Was the language of the verbal presentation simple or complex?

(Note: This item refers to the vocabulary used during the segment, the syntax, etc., but not to the clarity of the presentation.)

(Also note: This item applies to songs with lyrics.)


1
2
3
4
very complex
complex
simple
very simple

3.13 Do you consider the language and/or the presentation of the verbal track to be comprehensible for the most part, to preschoolers?

(Note: this item applies to songs with lyrics, as well).

1	2	3	4
Not at easy to comprehend	Not easy to comprehend	Easy to comprehend	Very easy to comprehend

3.14 What was the pace of the verbal track?

1	2	3	4
slow	between slow and fast	fast	very fast

3.15 What was the density of the verbal track?
(Note: By density is meant the amount of new, unrepeated information given in the segment. A segment with much verbal density will contain many verbally expressed ideas with little repetition. A segment with little verbal density will contain few verbally expressed ideas with, perhaps, some repetition.)

1	2	3	4
heavy, very much information	moderate, much information	light not much information	sparse, not much information at all.

3.16 Was there salient use of verbal puns or word play used?

2 = no
1 = yes

3.17 Was the verbal track characterized by rhythm and rhyme (for example, in the lyrics of a song, in poetry, or in "jive" talk)?

2 = yes
1 = no

3.18 How many principal speakers were there in the segment?

(Note: Principal speakers are those characters who speak most frequently and most saliently during the segment).

Write number: ______________

3.19 Who were the principal speakers in the segment? List their names, identifying characteristics (e.g., Mr. Tree, young boy, Gordon, Grover, etc.), and sex.

List names: ______________________________

3.191 Classify answers given in 1.28, and in 1.29 as follows:

Let
1 = regular voices - adults
2 = regular voices - kids, or kid-like characters
3 = regular voices - muppets
4 = peculiar voices (like Sam the Machine, Snuffy, Computer Dot bridges, and some animated characters)
5 = 1 + 2
6 = 1 + 3
7 = 1 + 4
8 = 2 + 3
9 + 2 + 4
10 = 3 + 4

3.192 What was the sex of principal speakers?

1 = male
2 = both male and female
3 = indistinguishable
4 = female

3.20 Was (were) the principal speaker(s) that was (were) heard, on-screen?

1 = on-screen
2 = sometimes on-screen, sometimes off
3 = When more than one speaker, one speaks while on-screen, the other, while off-screen
4 = off-screen

3.21 Were any sound effects used in this segment?

(Note: Sound effects can be garbled sounds (e.g., through filters, synthesizers, and the like), slide whistles, assorted musical instruments (as in Simon Sound Man), echo effects, music buttons, etc.

2 = yes
1 = no

If no, turn to item #4.0

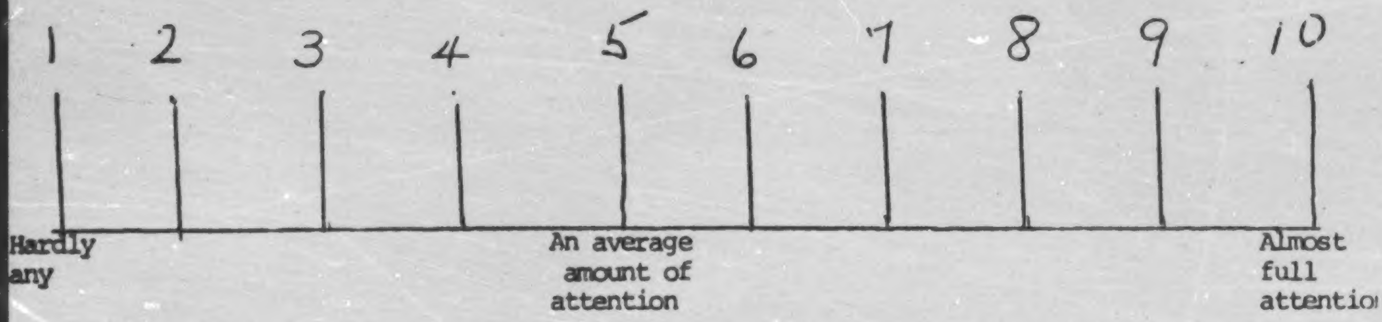
If yes, turn to item #3.22 on the next page

3.22 If sound effects were used in the segment, were they used a lot or little?

or

1	2	3	4
not much at all	somewhat	much	very much

4.0 In your opinion, how effective will this segment be in eliciting and/or maintaining preschoolers' visual attention?


1
2
3
4
5
6
7
8
9
10
Hardly any
An average amount of attention
Almost full attentio

4.0. What was the attention score to the previous segment?

MEMORANDUM

Children's Television Workshop

DATE: July 8, 1977

TO: Sesame Street Production

CC:

FROM: Sesame Street Research, Rosemary Garces

SUBJECT: Celebrity Study and "Jazz Special"

This memo reports some of the results recently received from parents of children in day care centers regarding their favorite television stars and/or programs and their favorite music personalities. A full report will be sent out some time next week when we receive more feedback.

Subjects:

A total of 24 parents from various day care centers in Manhattan (Union Carver, Union Washington Day Care Center, Open Door Children's Center, Grant Day Care Center and Lexington Children's Center) filled out 2 questionnaire forms. The first form dealt with the 'Celebrity Study' and simply asked the parents to rank their top 5 favorite programs from a list of 15 television programs.

The list of 15 programs was compiled from a Nielson National Index which conducted a season average ranking from September 26, 1976 through June 12, 1977 (approximately 38 weeks). The parents were then asked to list their favorite character(s) or persons of those 5 programs. They were also asked to list some of their other favorite programs that did not appear in the original list of 15 T.V. shows. The second questionnaire dealt with the "Sesame Street Jazz Special." It was composed of both open-ended questions and a list of the top jazz groups according to a survey done by Billboard ending the week of the 25th of June , 1977.

Results of 'Celebrity Study'

The following list indicates the number of votes received for each T.V. program. The programs are ranked according to the total number of votes received.

Program	Total No. of Votes
1. Baretta	15
2. Happy Days	
3. The Jeffersons	13
4. What's Happening?	11
5. Six Million Dollar Man	11
6. Charlie's Angels	10
7. Welcome Back Kotter	9
8. Bionic Woman	7
9. Barney Miller	5
10. Laverne and Shirley	4
11. All in the Family	3
12. Rich Man, Poor Man Book 2	
13. M*A*S*H	2
14. Alice	1
15. One Day at a Time	0

As the list indicates the top T.V. programs were Baretta, Happy Days, The Jeffersons, What's Happening?, Six Million Dollar Man and Charlie's Angels.

The actors that were most mentioned as favorite characters or celebrites were:

Robert Blake - Baretta
Henry Winkler - Happy Days - The Fonz
Lee Majors - Six Million Dollar Man - Col. Steve Austin
Farrah-Fawcett-Majors - Charlie's Angels - Jill

Sherman Hemsley - The Jeffersons - George Jefferson
Fred Berry - What's Happening? - Re-run

Other actors that were mentioned were:

* Kate Jackson - Charlie's Angels - Sabrina
Peter Strauss - Rich Man, Poor Man Book 2 - Rudy Jordache
Alan Alda - M*A*S*H - Hawkeye
Abe Vigoda - Barney Miller - Fish and his own program - FISH
* Ron Howard - Happy Days - Richie Cunningham
Penny Marshall - Laverne and Shirley - Laverne
Cindy Williams - Laverne and Shirely - Shirley
[illegible]
Hal Linden - Barney Miller as Capt. Barney Miller
Yemona - Barney Miller - Jack Soo
Carroll O'Connor - All in the Family - Archie Bunker

* Jacklyn Smith - Charlie's Angels - Kelly
Lindsay Wagner - The Paper Chase
* Danielle Spencer - What's Happening? - Dee
Gabe Kaplan - Welcome Back Kotter - Mr. Kotter
* Franklin Cover - The Jeffersons - Tom
* Isabel Sanford - The Jeffersons - Louise Jefferson
* Marla Gibbs - The Jeffersons - Florence-the Maid
John Trivolta - Welcome Back, Kotter - Barbarino
Ron Palillo - Welcome Back, Kotter - Horshack
* Ernest Thomas - What's Happening? - Roger
* Haywood Nelson - What's Happening? Dwayne
* Mabel King - What's Happening? - Mama
Lawrence Hilton Jacob - Welcome Back, Kotter - Boom Bom Washington

* These are the celebrites of the top programs previously mentioned.

Other television shows that parents listed were:

Quincy
Columbo - was listed 3 times - Peter Falk
Kojak - was listed 8 times - Telly Savalas
Rockford Files
ABC,NBC,CBS Movies
Good Times - was listed 3 times - J.J. - Jimmie Walker
One Day at a Time - McKenzie Philips
Channel 13 Specials
Police Woman
Sanford and Son
Maude
Wonder Woman
Hawaii Five-O
FISH - was mentioned twice
Little House of the Prairie (movie)
The Wonderful World of Disney
The Odd Couple
Mary Tyler Moore
Bob Newhart
Feather and Father Gang
The Streets of San Francisco

"Sesame Street Jazz Special"

There were a total of 19 parents who responded to the "Sesame Street Jazz Special" questionnaire.

The first part of the questionnaire was composed of 7 open-ended questionns. The second part of the questionnaire was a list of the top jazz groups and the parents were asked to rank their 6 favorite groups or more.

Results:

Eleven respndents answered they did not like to listen to "jazz" and there were 7 parents who indicated they did like to listen to jazz. One respondent gave no answer.

If the parents did not like to listen to jazz, they were asked to indicate what type of music they listened to most often and to list their top 5 favorite groups and/or singers.

There were 3 parents who listed classical music, 3 parents listed rock and roll, 4 parents mentioned they liked to listen to soul. Country, disco, pop songs, Christian and folk music were the other [illegible] types of music parents listened to besides jazz or listened to most often.

Several parents listed both jazz groups and other types of musical groups who were their favorites. The following is a list of the groups and/or singers mentioned. Some parents also listed some popular tunes the groups are known for.

Name of Group or Singer	Type of Music	Popular Tune(s)
Theclonius Monk	Jazz	Round Lites
Duke Ellington	"	Satin Doll
Woody Herman and the New Thundering Bank	"	
West Montgomery	"	
Herbie Hancock	"	
George Benson	"	This Masquerade
Ronnie Laws	"	Fever
Grover Washington, Jr.	"	Mr. Magic
Ramsey Lewis	"	Solongo
Brothers Johnson	"	
Jean-Luc-Ponty	"	
Weather Report	"	
Van Morrison	"	
Getz	"	
Gilberto	"	
Herbie Mann	"	
B.T. Express	Soul	
Engelbert Humperdink		
The Manhattans		
Johnny Cash		
Marvin Gaye (mentioned 2X)	Soul	
The Commodores " ""	"	
Tavares		
The O Jays " ""	"	
Leo Sayer		
Stevie Wonder	"	
Brass Construction		
Ohio Players (mentioned 2X)	"	
Brick		
Natalie Cole		

Name of Group or Singer	Type of Music	Popular Tune
Johnny Rodriguez	Country	
Charlie Price	Country	
Bob Win	"	
The Jackson 5 (mentioned 2X)	Soul	
Halley of Jamaica		
Al Green	Soul	
Luther Ingram	"	
The Stylistics	"	
Roberta Flack	"	
Andy Williams		
Earth, Wind & Fire	Soul	
Grown Heights Affair	Disco	
Denise Williams	Soul	
Smokey Robinson	"	
Eddie Kendrix	"	
Aretha Franklin (Lady of Soul)		

The parents were also asked to write down the goup(s) and/or singer(s) they would like to see on the"Sesame Street Jazz Special."

The following is a list of the requested groups and singers:

Theolonius Monk	Jazz
Woody Herman	"
West Montgomery	"
Disco Groups	
Earth, Wind and Fire	Soul
Crown Heights Affair	Disco
George Benson	Jazz

The parents were also asked to indicate how they liked the idea of having a "Jazz Special" on Sesame Street, by circling one of the following: Like a lot, Like a little, Somewhat or Not at all. Eight parents did not answer this question. Seven indicated that they liked the idea a lot, 2 liked the idea a little and one liked the idea somewhat.

Since from this brief survey a majority of the parents indicated that they don't like to listen to jazz and a variety of musical groups and singers were listed, it might be better to follow up this special by calling it a "Music Special" instead of a "Jazz Special."

1H

MEMORANDUM

Children's Television Workshop

DATE: July 12, 1977

TO: Sesame Street Production

CC:

FROM: Sesame Street Research, Rosemary Garces

SUBJECT: "Celebrity Study" - Information from Children

This memo is an addition to the memo sent out to production on the 8th of July regarding parents' favorite television stars and/or programs and their favorite music personalities. This memo reports the results of the interviews with 43 children from two day care centers in Manhattan (Union Carver and St. Benedict's Day Nursery). The data collected indicates the children's favorite television programs (Table 1), their favorite television celebrities (Table 2) and an Appendix which has tables illustrating for each age group their favorite television programs (Tables 3 - 7).

Subjects

There were a total of 43 children interviewed from two day care centers in Manhattan. There were 9 4-yr. olds, 11 5-yr. olds, 11 6-yr. olds, 8 7-yr. olds, 4 8-yr. olds and 1 11-yr. old.

Method

As mentioned above, the Celebrity Study was based on interviews. For the younger children in the sample (4, 5 and some 6-yr. olds), the opening questions of the interview were: "Do you watch Sesame Street?" and "Who do you like on Sesame Street?" I then proceeded to ask them what else they like to watch on television, who did they like on these shows and what kinds of things did the characters do on the show. The older children in the sample were interviewed with the same type of questions, and, in addition, there was a list of the top 15 television programs for 6-11 yr. olds (compiled from Nielsen Ratings, last week of April, 1977). For each of the 15 programs, the children were asked whether they liked the program a lot, a little, somewhat or not at all. Table 8 in the Appendix reports the results. I want to thank Milton Chen and Ann Hoffman for their help earlier in the study.

The following is a list of the symbols used in the various tables to indicate the type of show for each program:

CA	Children's animation
CH	Children's program
CS	Comedy situation
CL	Children's live program
A	Adventure
SF	Science fiction
GV	General variety
OP	Official police

TABLE I

(Total Sample - #43)

Children's Favorite Television Programs

RANK	SHOW	TYPE OF SHOW
1	Mighty Mouse	CA
2	The Flintstones	CA
2	The Electric Company	CH
2	Happy Days	CS
5	Charlie's Angels	A
6	Starsky and Hutch	OP
6	Bugs Bunny	CA
8	Batman and Robin	CA
8	Wonder Woman	A
8	Sesame Street	CH
11	Zoom	CH
11	Donny and Marie	GV
13	Laverne and Shirley	CS
13	Six Million Dollar Man	A
15	Superman	CA
15	Heckle and Jeckle	CA
15	Popeye	CA
18	Magilla Gorilla	CA
18	Good Times	CS
18	Bionic Woman	A

Other Shows Mentioned by the Children

The Brady Bunch	CS	What's Happening?	CS
Mr. Roger's Neighborhood	CH	The Muppet Show	GV
Superfriends	CA	Shazam	CA
The Gong Show	GV	The Jeffersons	CS
Spiderman	CA	Mickey Mouse Club	CL
The Lone Ranger	A	Roadrunner	CA
The Munsters	CS	Baretta	OP
Speed Buggy	CA	Dr. Pidgeon	CL
The Jackson 5	CA	The Archies	CA
Secret Squirrel	CA	Merv Griffin	GV
Huckleberry Hound	CA	Channel 7 News	
Sonny and Cher	GV	Porky Pig	CA
The Banana Splits	CL	Shields and Yarnell	GV
Scooby Doo/Dynamutt	CA	The Kraft Supershow	CL
Captain America	CA	The Monkees	CS
The Monster Squad	CA	Courageous Cat	CA
I Love Lucy	CS	My Three Sons	CH
Odd Ball Couple	CA	Big Blue Marble	CL
Star Trek Cartoon	CA	Mets	
The Mod Squad	A	Rich Man, Poor Man (Book 2)	
I Dream of Jeannie	CS		
Welcome Back Kotter	CS	Vision On	C
Hardy Boys	A	Wonder Bug	CA
Blansky's Beauties	CS	Bozo	CL
Donald Duck	CA	Peter Rabbit	CA
The Captain and Tenille	GV	Tarzan	CA
Jabberjaws	CA		

TABLE 2

Children's Favorite Television Celebrities

(Total Sample - 43)

RANK	NAME OF CELEBRITY	CHARACTER PLAYED	NAME OF PROGRAM
1	Henry Winkler	Fonz	Happy Days
2	Donny & Marie Osmond		Donny & Marie
3	Paul Michael Glaser	Starsky	Starsky and Hutch
	David Soul	Hutch	"
4..	Lee Majors	Steve Austin	Six Million Dollar Man
4.	Farrah Fawcett Majors	Jamie Summers	"
		Jill	Charlie's Angels
6.	Pamela Sue Martin	Nancy Drew	Nancy Drew
6.	John Travolta	Barbarino	Welcome Back Kotter
8.	Scooby Doo		Scooby Doo/Dynamutt
8.	Lynda Carter	Wonder Woman	Wonder Woman
10	Cindy Williams	Shirley	Laverne and Shirley
10	Danielle Spencer	Dee	What's Happening?
10	Ron Palillo	Horshack	Welcome Back Kotter
10	Haywood Nelson	Dwyane	What's Happening?
10	Fred Berry	Rerun	"

Other Celebrities Mentioned

Penny Marshall (Laverne)	Laverne & Shirley	Kate Jackson (Sabrina)	Charlie's Angels
Jaclyn Smith (Kelly)	Charlie's Angels	Maureen McCormick (Marcia)	Brady Bunch
Hal Linden (Barney)	Barney Miller	Ron Glass (Harris)	Barney Miller
Steve Landesberg(Dietrich)	"	John Dullaghan (Sylvester)	"
Jan Schwartz (Tommy)	"	Yemana (Jack Soo)	"
Randolph Mantooth (Gage)	Emergency	Kevin Tighe (DeSoto)	Emergency
Robert Fuller (Brackett)	"	Julie London (Dixie)	"
Caren Kaye (Bambi)	Blansky's Beuaties	Eddie Mekka(Carmine)	Laverne & Shirle
Florence Henderson (Carol)	Brady Bunch	Kermit	
Big Bird		Ernie	
David		Mr. Hooper	
Gabriel Kaplan(Kotter)	Welcome Back Kotter	Nancy Walker (Nancy)	Blansky's Beauties
		Howard Hesseman (Dr. Berg)	"
Catnryn Damon (Mrs. Fellner)	Blansky's Beauties	Eddie Mekka (Joey)	"
Conchata Ferrell(Nurse Gibbons)	"	Pat Morita (Arnold)	"
Abe Vigoda (Fish)	Fish	John Cassisi (Vincent)	Fish
Stacy Swor (Sheila)	"	Denise Miller (Jilly)	"
Peter Strauss (Rudy Jordache)	Rich Man, Poor Man	Robert Blake (Baretta)	Baretta
Marcia Strassman (Julie)	Welcome Back Kotter	Susan Olsen (Cindy)	Brady Bunch
Robert Reed (Mike)	Brady Bunch	Barry Williams (Greg)	"
Christopher Knight (Peter)	"	Robert Hegyes (Epstein)	Welcome Back Kotte
Barney	Flinstones	Laurence Jacob (Boom-Boom)	"
Ron Howard (Richie)	Happy Days	David Lander (Squiggy)	Laverne & Shirley
Erin Moran (Joannie)	"	Michael McKean (Lenny)	"
The Captain & Tennille		Dynomutt	Scooby Doo/Dynomutt
Jimmie Walker (J.J.)	Good Times	Magilla Gorilla	Magilla Gorilla
Mr. Rogers	Mr. Rogers' Neighborhood	Mr. Peebles	"
		Mighty Mouse	
Bugs Bunny		Jackie Jackson	Jackson 5 Cartoon
Sonny & Cher & Chastity	Sonny & Cher	Shields and Yarnell	
Ernest Thomas (Roger)	What's Happening?	Spiderman	Electric Company
Haywood Nelson(Dwayne)	"	The Blue Beetle	
Bernadette Stanis (Thelma)	Good Times	The Kids on the Electric Company	
Ralph Carter (Michael)	"	Mickey Mouse	

(TABLE 2)

(Other Celebrities Mentioned - Cont'd.)

Captain America		Fred Flintstone
Popeye		Paul Lynde
Fred Gwynne (Herman)	The Munsters	The Osmonds
Butch Patrick (Eddie)	"	Gorilla on Electric Company
Wilma Flintstone		Rita Moreno "
		Jennifer in the Jungle "

The children also had special requests as to who they would like to see appear on Sesame Street:

Starsky and Hutch - Paul Michael Glazer, David Soul
Wonder Woman - Lynn Carter
The Fonz - Henry Winkler
Pinkie
The Flintstones
Heckle and Jeckle
Spider Man
MIghty Mouse
Steve Austin - Lee Majors
Potsy - Anson Williams
Dynomutt
MIckey Mouse
Donny and Marie Osmond
Felix Milan (Baseball)
Farrah Fawcett-Majors
Bugs Bunny
The Munsters
Batgirl
Captain Kirk (Star Trek) - William Shatner

As part of the celebrity study, I asked the kids whether they had a favorite music group, singer or record. The following is a list of some of the groups and popular tunes the children mentioned:

Group or Singer

1 The Jackson 5 (mentioned 7 times)
2 The Sylvers (mentioned 3 times)
3 Donny and Marie (mentioned 2 times)
4 James Brown
5 KC and the Sunchine Band
6 Tony Orlando and Dawn
7 Stevie Wonder
8 Diana Ross
9 Dr. Buzzard's Original Savannah Band
10 The Stylistics

Popular Tunes Mentioned

Keep on Dancing	Jackson 5
Dancing Machine	"
Enjoy Yourself	"
Hot Line	The Sylvers
Ain't Gonna Bump With No Big Fat Women	Joe Tex
Shake Your Boodie	KC and the Sunshine Band
Music from Happy Days	
I Love to Love You Baby	
Theme from Rocky	
Theme from King Kong	
Theme from Starsky and Hutch	
Theme from Josie and the Pussy Cats	
Theme from S.W.A.T. (mentioned twice)	
Theme from Mod Squad	
Car Wash (mentioned twice)	
Let Me Show YOu the Way to Go	
Sunny Days	
Theme from Laverne and Shirley	

APPENDIX

TABLE 3

4 Yr. Olds Favorite Television Programs

Name of Show	Type	Name of Show	Type
Mighty Mouse	CA	Roadrunner	CA
Superman	CA	Wonder Woman	A
The Flintstones	CA	Bugs Bunny	CA
Good Times	CS	Speed Buggy	CA
Dr. Pidgeon	CL	The Brady Bunch	CS
Zoom	CH	Mr. Rogers' Neighborhood	CH
Magilla Gorilla	CA	The Gong Show	GV
Six Million Dollar Man	A	Starsky and Hutch	OP
Batman and Robin	CA	Heckle and Jeckle	CA
Bionic Woman	A	Charlie's Angels	A
The Jackson 5	CA	The Archies	CA
Secret Squirrel	CA	What's Happenigg	CS
The Jeffersons	CS	Merv Griffin	GV
Huckleberry Hound	CA	Channel 7 News	
Electric Company	CH	Sonny and Cher	GV
Porky Pig	CA		

APPENDIX

TABLE 4

5 Yr. Olds Favorite Television Programs

Name of Show	Type	Name of Show	Type
Mighty Mouse	CA	Donny and Marie	GV
Electric Company	CHq	The Flintstones	CA
Superfriends	CH	Heckle and Jeckle	CA
Batman and Robin	CA	Zoom	CH
Happy Days	CS	Six Million Dollar Man	A
The Brady Bunch	CS	Bugs Bunny	CA
The Mickey Mouse Club	CH	Starsky and Hutch	OP
Shazam	CL	Lone Ranger	A
Wonder Woman	A	Good Times	CS
Mr. Rogers' Neighborhood	CH	The Banana Splits	CH
What's Happening?	CS	The Muppet Show	CH
The Jeffersons	CS	Sesame Street	CH
Shields and Yarnell	GV	Spider Man	CA
Scooby Doo/Dynomutt	CA	The Krofts Supershow	CH
Superman	CA	Captain America	CH
Roadrunner	CA	The Monkees	CS
Magilla Gorilla	CA	The Gong Show	GV
The Monster Squad	CH	Courageous Cat	CA
Bionic Woman	A	I Love Lucy	CS
My Three Sons	CS	Charlie's Angels	A

APPENDIX

TABLE 5

6 Yr. Olds Favorite Television Programs

Name of Show	Type	Name of Show	Type
The Flintstones	CA	Bugs Bunny	CA
Popeye	CA	MIghty Mouse	CA
Sesame Street	CH	Electric Company	CH
Donny and Marie	GV	Happy Days	CS
Six Million Dollar Man	A	Wonder Woman	A
Laverne and Shirley	CS	Charlie's Angels	A
The Munsters	CS	Bionic Woman	A
The Odd Ball Couple	CA	Big Blue Marble	CH
Starsky and Hutch	OP	Zoom	CH
Mr. Rogers' Neighborhood	CH	Heckle and Jeckle	CA
Star Trek	CA	Batman and Robin	CA
The Muppet Show	CH	The Hardy Boys	A
Wonder Bug	CA	The Mickey Mouse Club	CH
Blansky's Beauties	CS	Bozo	CH
Magilla Gorilla	CA	Donald Duck	CA
Peter Rabbit	CA		

APPENDIX

TABLE 6

7 Yr. Olds Favorite Television Programs

Name of Show	Type	Name of Show	Type
Charlie's Angels	A	Happy Days	CS
Starsky and Hutchq	OP	Electric Company	CH
Sesame Street	CH	Batman and Robin	CA
Zoom	CH	Baretta	OP
Wonder Woman	A	Mets	Sport
Laverne and Shirley	CS	Popeye	CA
Magilla Gorilla	CA	Spiderman	CA
Superman	CA	Shazam	CL
Roadrunner	CA	The Flintstones	CA
The Mod Squad	A	Rich Man, Poor Man (Book 2)	
I Dream of Jeannie	CS	Mighty Mouse	CA
Welcome Back, Kotter	CS	Vision On	CH
Six Million Dollar Man	A	Bionic Woman	A
S.W.A.T.	OP	Space 1999	SF
The Kroft Sppershow	CH		

APPENDIX

TABLE 7

8 Yr. Olds Favorite Television Programs

Name of Show	Type	Name of Show	Type
Happy Days	CS	Laverne and Shirley	CS
Electric Company	CH	Sesame Street	CH
Starsky and Hutch	OP	Batman and Robin	CA
Tarzan	CA	Jabberjaws	CA
The Love Boat	Movie	Popeye	CA
Magilla Gorilla	CA	Wonder Woman	A
The Captain and Tenille	GV	Zoom	CH
Good Times	CS	What's Happening?	CS

One 11 yr. old's Favorite Television Programs

Happy Days	CS
Starsky and Hutch	OP
Wonder Woman	A
Charlie's Angels	A
Mets	

APPENDIX

TABLE 8

(Older Kids 6 - 8 Total # = 17)

RANK	MOST LIKED PROGRAMS	TYPE OF SHOW
1	Happy Days	CS
1	Six Million Dollar Man	A
3	Brady Bunch Variety	GV
3	Bionic Woman	A
3	Donny and Marie	GV
3	Welcome Back Kotter	CS
7	What's Happening?	CS
7	Hardy Boys, Nancy Drew	A
9	Laverne and Shirley	CS
9	Scooby Doo/Dynomutt	CA
9	Blansky's Beauties	CS
12	Emergency	OP
13	Fish	CS
14	Barney Miller	OP

SPORTS PEOPLE

O.J. Simpson (Football)
Kareem Abdul Jabbar (Basketball)
Dr. "J"--Julius Irving (Basketball)
Muhammad Ali
Mark 'the Bird' Fidridge (Baseball)
Tom Seaver (Baseball)
Dave Kingman (Baseball)
Pele (Soccer)
Joe Namath (Football)
Billie Jean King
Chris Evert
Reggie Jackson (Baseball)
Bill Russell (Basketball)
Hubie Green (Golf)
Felix Millan (Baseball)
Pete Rose (Baseball)
Darryl Dawkins (Basketball)
Evil Knievel
A.J. Foyt (Racer--four time winner of the IND. 500)
Stevie Cauthen (17 yr. old jockey)
Roy White (Baseball)
Johnny Unitas (Football)
John Lucas (Basketball)
Bob McAdoo (Basketball)
Jerry Grote (Baseball)
Moses Malone (Basketball)
Jimmy Connors (Tennis)
Jean Cruguet (Kentucky Derby winner)
Sparky Lyle (Baseball)
Bjorn Borg (Tennis)
Tracy Austin (14 yr. old tennis player)

TOP JAZZ GROUPS

Weather Report
Ronnie Laws
Ramsy Lewis
Herbie Hancock
Mayrard Ferguson
George Benson
The Crusaders
Bob James
Brothers Johnson
Return to Forever
Dexter Gordon
George Duke
Norman Connors
Miles Davis
Grover Washington,Jr.
Brecker Bros.
Passport
John Coltrane
Brand X
Flora Purim
Quincy Jones
Jean-Luc Ponty
Roy Ayers Ubiquity
Donald Byrd & the Black Byrds
Al Di Meola
Eric Gale
John Klemmer
Idris Muhammad
Noel Pointer
Les McCann
John Tropea

SOUL, ROCK and DISCO (Reggae, Country,etc.)

Stevie Wonder
Marvin Gaye
Leo Sayer
Bill Conti
Fleetwood Mac
KC & the Sunshine Band
Hot
Tavares
Andrew Gold
Teddy Pendergrass
Climax Blues Band
Foreigner
Kenny Rogers
Eagles
Joe Tex
Natalie Cole
Glen Campbell
Boz Scaggs
Barry Manilow
McCoo & Davis
10 CC
Walter Murphy
John Denver
Chicago
Steve Miller Band
Kiss
Atlanta Rhythm Band
Sylvers
Hall & Oates
Ralph MacDonald
Dramatics
Average White Band
Salsoul Orchestra
Earth, Wind & Fire
Aretha Franklin
Denise Williams
T. Connection
Emotions
Slave
Jerry Butler
Lou Rawls
Carrie Lucas
Dells
Hues Corp.
Hamilton Bohannon
Rufus featuring Chaka Kahn
Walter jackson
Enchantment
Johnny Taylor
Harold Melvin & the Blue Notes
Fatback Band
War
Bob Marley & the Wailers
Peter Tosh
Calypso Rose
Side Effect
Rose Royce
Traamps
Donna Summer
Minnie Ripperton

Q
Thelma Houston
Shalamar
CJ & Company
Peter Brown
Kool and the Gang

LATIN GROUPS & SINGERS

ORCHESTRAS AND SINGERS

Ismael Rivera
Larry Harlow
Hector Lavoe
Pete "El Conde" Rodriguez
Bobby Rodriguez y la Compania
Orquesta Novel
Los Kimbos
Ismael Quintana with Louie Cruz & his Orchestra
Mon Rivera & his Orquestra
The Lebron Bros.
Ray Rodriquez & Orch. Duro
La Conspiracion
Jose Fajardo y Su Charanga
Joe Quijana & Orchestra
Joe Cuba Sextet
Orchestra Flamboyan
Saoco
Eddie Palmieri
Willie Colom/Ruben Blades
Puerto Rico All-Stars
Orquesta Broadway
Charanga 76
Justo Betancourt
Sonora Poncena
Wilfredo Vargas
Celia Cruz
Cheo Feliciano
Santos Colon
Johnny Pacheco
7 Potencias
Tipica'73
Tito Puente
Roberto Roena y Su Apollo Sound
Ray Barreto
Mongo Santamaria
Ismael Miranda
Ricardo Ray & Bobby Cruz

Billboard SPECIAL SURVEY For Week Ending 6/25/77
(Published Twice A Month)

Billboard Best Selling Jazz LPs ©

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	19	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	6	7	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
3	1	11	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
4	2	11	HEAVY WEATHER Weather Report, Columbia PC 34418
5	21	3	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
6	4	11	FOUR Bob James, CTI 7074
7	22	3	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
8	5	7	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
9	9	7	V.S.O.P. Herbie Hancock, Columbia PG 34688
10	13	64	BREEZIN George Benson, Warner Bros. BS 2919
11	14	7	HOMECOMING: LIVE AT THE VILLAGE VANGUARD Dexter Gordon, Columbia PG 34651
12	12	23	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
13	18	5	LOVE NOTES Ramsey Lewis, Columbia PC 34696
14	8	11	MUSICMAGIC Return To Forever, Columbia PC 34682
15	15	3	RIGHT ON TIME Brothers Johnson, A&M SP 4644
16	19	13	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
17	7	11	GINSENG WOMAN Eric Gale, Columbia PC 34421
18	11	11	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682
19	30	3	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
20	17	7	DON'T STOP THE MUSIC Brecker Brothers, Arista AL 4122
21	36	3	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
22	16	30	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
23	20	7	SHORT TRIP TO SPACE Tropea, Marlin 2204 (TK)
24	31	32	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
25	25	3	ENCOUNTER Flora Purim, Milestone M 9077 (Fantasy)
26	18	10	JEFF BECK WITH THE JAN HAMMER GROUP LIVE Epic PE 34433
27	27	11	FROM ME TO YOU George Duke, Epic PE 34469
28	32	3	PASSENGERS Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
29	29	13	NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
30	NEW ENTRY		LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
31	37	3	CAPTAIN FINGERS Lee Ritenour, Epic PE 34426
32	34	10	WHAT THE WORLD IS COMING TO Dexter Wansel, Philadelphia International PZ 34487 (Epic)
33	NEW ENTRY		PROMISE ME THE MOON David Sanborn Band, Warner Bros. BS 3051
34	24	20	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
35	38	3	KILLER JOE Benny Golson, Columbia PC 34678
36	NEW ENTRY		LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
37	NEW ENTRY		LOOK TO THE RAINBOW—AL JARREAU LIVE IN Europe Warner Bros. 2BZ 3052
38	NEW ENTRY		MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
39	38	3	40TH ANNIVERSARY CARNEGIE HALL CONCERT Woody Herman & The New Thundering Herd, Gryphon BGL1-2203 (RCA)
40	NEW ENTRY		SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)

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Latin N.Y. June, 1977

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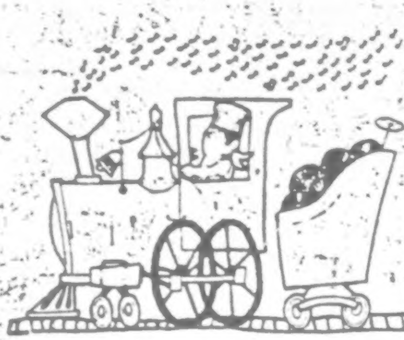

JOE GAINES

LATIN TOP 10

1. REUNION EN LA CIMA	PUERTO RICO ALL-STARS	PRAS
2. ISLA DEL ENCANTO	ORQUESTA BROADWAY	COCO
3. NO ESTA EN NADA	JUSTO BETANCOURT	FANIA
4. EL PIO PIO	SONORA PONCENA	INCA
5. LO QUE ESTA PASANDO	LARRY HARLOW	FANIA
6. LA MORA	WILLIE COLON/RUBEN BLADES	FANIA
7. LEJOS DEL BATEY	SAOCO	MERICANA
8. SUNDAY KIND OF LOVE	BOBBY RODRIGUEZ & CO.	VAYA
9. LAS AVISPAS	WILFREDO VARGAS	KAREN
10. KUKU-CHA-KUCHA	CHARANGA 76	TR

Latin N.Y. June, 1977

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By Hector Saez

TOP SALSA HITS

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   Charanga '76/ TR
2. La Yerba Brava
   Johnny Pacheco
3. La Juventud De Chango
   7 Potencias/ TR
4. Un Beso De Maria
   Tipica N.Y./ Mas Records
5. Amor En Serio
   Tito Puente/ Tico
6. La Maleta
   Willie & Ruben/ Fania
7. Jugete De Tu Carino
   Sonora Borinquen/ TR
8. Tumba Tumbadora
   Tipica '73/ Inca
9. Ahora Mismo
   Graciela y Mario/ Lamp
10. El Material
   Orq. Broadway/ Coco

TOP DISCO HITS

1. Got to Keep On Dancing
   Carie & Soul Train/ RCA
2. My Cherie Amor
   Soul Train/ RCA
3. Oh Love
   Celi Bee & Buzzy Bunch/ TR
4. Life Goes On
   Hope, Faith & Charity/ RCA
5. Once I've Been There
   Norman Connors/ Buddah
6. Disco Lites
   Dextel Wansel/ Phil. Intl.
7. Can't Hide From Yourself
   T. Pendergras/ Phil. Intl.
8. See You When I Get There
   Lou Rawls/ Phil. Intl.
9. Devil's Gun
   CJ & Company/ Atlantic
10. Could Heaven Ever Be Like This
   Idris Muhammad/ CTI
11. Got To Give It Up
   Marvin Gay/ Motown

I would like to take this time out to thank all D.J.'s out there. Without them, this would be a dull city.
H.S.

Latin N.Y. June, 1977

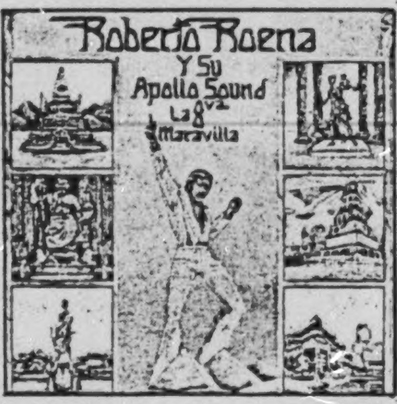
LP Picks

By Carlos De Jesus

ROBERTO ROENA
Y SU APOLLO SOUND
LA 8va. MARAVILLA

International Records
INT 914

Another fine album by Roberto Roena y su Apollo Sound. This album brings you Salsa a la Apollo Sound. The group even recorded a couple of numbers with Brazilian musical flavor. in it. Composer/singer Ruben Blades contributed two interesting tunes to the LP. One of them, **AMISTAD BARATA**, is about a guy who just broke off with his girl. The other, **PARA SER RUMBERO**, is Ruben's definition of what it takes to be a rumbero. My favorite tune on the album is Sergio Sarmiento's **NO LO CORRAS**, a charanga tune which includes a pretty violin solo by Alfredo De La Fe. Also quite nice is the band's rendition of Pedro Flores' **MANANA ES DOMINGO**, a cha cha, and their rendition of Claire Fischer's **MORNING (UNA MANANA)**.



One of the few Salsa albums to include the words to the songs in the inside of the album. Should be a winner.

ANGEL CANALES Y SABOR

TR Records
125X

This group's last album on Alegre Records got over quite well. This new album, their first for TR Records (procuded by Ricardo Marrero and Tito Rodriguez II), contains a few tunes with mucho hit potential. Tunes like **CONCIERTO EN BONGO**, a tune written by Angel, highlights William Velez on soprano sax, and Luis Rivera on bongo (the guy is a bitch on those bongos too!). There is **ANAISAOCO**, a nice uptempo dance number featuring John Henry Robinson III on bass. There is also **ARREPENTIDA** which features a well executed trumpet solo by Mike Lawrence, and some pretty, jazz tinged piano licks by Bob Telson. **SANDRA** is Angel's attempt at a crossover. It is sung in English to a mambo tempo. Some people think Angel sounds cute singing in English. Angel of course thinks it's great, but I'm afraid it doesn't have much crossover potential at all. Personally, I don't like the tune. If he had sung it in Spanish, chances are I would have dug it.

1. Roberto Roena
2. Angel Canales y Sabor
3. Mike Perez y Tipica N.Y.
4. Wilfredo Vargas
5. Sonora Matancera
6. Justo Betancourt
7. Cachao
8. Tatico Henriquez
9. Patato

The album definitely has mucho potential, and should get over at least as well as their last LP.

MIKE PEREZ Y SU ORQUESTA
TIPICA NEW YORK

Mas Records
Mas 2263

Orquesta Tipica New York is another one of the city's charangas, and this is their first album. Henry Fiol of Saoco composed and sings on **CUNDY MACUNDY**, one of the tunes off the LP. There's also a beautiful guajira that Mike Perez composed in memory of his native Cuba titled **MONTES Y PALMAS** ...quite an emotion filled tune with some fine flute playing by Gonzalo Fernandez. Mike Perez who composed six of the LP's nine tunes, also arranged five of the tunes. One of my favorite tunes on the album is a gliding uptempo son montuno titled **POR UN BESO DE MARIA**—which features a violin solo by Mike Perez.

A good first effort by New York's newest charanga orchestra. Charanga fanatics, give it a listen.

WILFREDO VARGAS
Y SUS BEDUINOS

Karen Records
KLP-28

wilfrido
vargas
& sus
beduinos

This new LP should be a real pleaser as it contains some of that salsafied energy which has made this Dominican group so popular. They do five merengues on this album in their unique Beduinos style which are dynamite (**LAS AVISPAS, EL REGRESO, EL CALOR, LUIS ALBERTY,** and **SAN ANTONIO**). The band also does an energy packed rumba titled **CUMBANCHERO DE GUALEY** (arranged by Jorge Millet).

Los Beduinos is a big band composed of three trumpets, two trombones, alto sax, piano, bass, conga, bongo, timbales, coro, and three lead vocalists. A young, energetic group whose exciting Dominican salsa has won them fans wherever they play, this album shows that style very well.

SONORA MATANCERA—
COLLECTOR'S SERIES (VOL. 1)

Stinson Records
SLP 92

Continued on page 16

LP PICKS

This LP contains recordings of yesteryear by Sonora Matancera, a group that has been in existence for over fifty years. The LP features the two trumpet conjunto sound of Sonora Matancera with Bienvenido Granada doing most of the vocals. Miguel D'Gonzalo, Rogelio, and Caito do some vocalizing also. Lino Frias' melodic and tasty piano solos can be heard on a few tunes, and he is delightful to listen to. Included on the album are compositions by Arsenio Rodriguez (**FELIZ VIAJE**), Pedro Flores (**YO LA MATO**), Daniel Santos (**LO QUE ES LA RUMBA**), and others. This LP, like other collector's albums, might be a bit tough to find, so feel free to call Humberto Corredor (937-4863) for any further information.

JUSTO BETANCOURT—DISTINTO Y DIFERENTE

Fania Records
JM 00502

Good dance music prevails throughout this LP, accompanied by earthy, energetic vocals by Justo Betancourt. Listen for instance to **OYELA**—a catchy Cuban guajira arranged by Jorge Millet, with pretty vocals by Justo, and a tres solo by Luis Oscar Rios. Or check out the band's swing in uptempo tunes like **BELEN, FLORES DE OLVIDO, NO ESTAS EN NADA**, or **DISTINTO Y DIFERENTE** (the title cut off the LP).

The **DISTINTO Y DIFERENTE** LP introduces onto the Latin scene another tight sounding band from Puerto Rico—Conjunto Borincuba. This LP also serves as further proof of the vocal talent of Justo Betancourt and his Conjunto Borincuba.

CACHAO Y SU DESCARGA '77—VOL. I

Salsoul Records
SAL-4111

Here is an album put together by one of the true masters of our music. Producers Rene Lopez and Andy Kaufman deserve credit for getting this legendary musician to record, and Salsoul Records deserves credit for allowing Cachao the freedom to stretch out and do whatever he felt like doing musically.

In addition to Cachao there are some other super-talented veteran musicians on this LP like Charlie Palmieri (who is superb on piano); Gonzalo Fernandez on flute; El Negro Vivar and Chocolate blowing some mean trumpets; Patato, Julito Collazo, Papaito, and Chihuahua on percussion; and a long list of others.

There are but five tunes on the LP, but all except for one are rather lengthy (around 7 minutes). The LP includes two descargas and two danzons (with excellent soloing throughout). Cachao y su Descarga '77 Volume 1 is a jam-packed with good music. Bring on Volume II.

TATICO HENRIQUEZ Y SUS MUCHACHOS—MERENGUE Y ALGO MAS

Dislocando Records
OLP 8259

Do you dig good merengue music? Well, you need not look any further, for Tatico Henriquez was a masterful interpreter of the merengue sound. He was also a masterful accordion player, as you can hear for yourself on the album. This LP is important especially because it is supposed to be the last LP Tatico recorded before he passed away, according to Discolando Records who put the record out a couple of months ago.

MERENGUE Y ALGO MAS has ten moving merengues on it, five of which were composed by Tatico (**MANO PODEROSA, EL SENTENCIADO, LUIS FRANCISCO, EL TRIGAO**, and **PAPO**). If you are an appreciator of merengues bien tipico then don't hesitate for a moment to buy this alubm.

CARLOS "PATATO" VALDEZ—READY FOR FREDDY

LP Ventures

Latin Percussion, Inc., one of the leading makers of Latin percussion instruments has put out its third LP. **Ready For Freddy** is its name, and it features some first-rate musicians like Alfredo Rodriguez on piano, Bobby Rodriguez on bass, and Nelson Gonzalez on tres (he also serves as musical director). The album also includes some of the b-a-d-d-e-s-t percussionists around: Julito Collazo, Virgilio Marti, Cachete Maldonado, Papaito, Orestes Vilato, and "Patato" Valdez.

Ready For Freddy is a 'rootsy' album featuring some fine Afro-Cuban melodies and rhythms. My favorites are two torrid, very tipico son montunos (**COMO SUENA MI SON** and **LA AMBULANCIA**) that'll make your body sway from side to side, and make your feet patter to the beat.

Editor's Note: Carlos DeJesus is currently with WBLS-FM and WKCR-FM in N.Y.C.

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FALLOUT FROM SESAME STREET: EFFECTS ON INTELLIGENCE TESTING

Phase III

Robin Garfinkel
Children's Television Workshop

The restandardization of the Stanford-Binet Intelligence Scale in 1972 (Terman & Merrill, 1973) indicated that the mean IQ score of preschool children has undergone a drastic change over the last forty years. Unlike their school-age contemporaries, the preschool children (ages three to five-and-a-half) displayed an increase in mean IQ score of as much as ten points over the scores of children the same age in the 1930's when the Binet was last renormed. Further research (Garfinkel, 1975) suggested that the changes in item difficulty, which contribute to the change in mean score, were not constant over all items found in the preschool levels (Years III-6 to VI). Items which attempt to test visual discrimination, nonverbal reasoning, and memory skills have become easier for preschool children over the years while most of the other items have not changed in difficulty.

In research aimed at examining the relationship between these changes in Binet item difficulty and the curriculum of Children's Television Workshop's Sesame Street (Garfinkel, 1976a, 1976b), the question continually arose concerning the prevalence of this increase in scores in tests (other than the Binet) that purport to measure the same kinds of skills in children of the same age. Is the change in certain of the Binet items a phenomenon unique to this one measure of intelligence, or do other tests manifest similar changes in item difficulty?

Since a relationship appears to exist between items of the Binet that have changed and skills emphasized in the Sesame Street curriculum (Garfinkel, 1976a), one must also consider what kind of research can be done in the future to examine the relationships between changes in other test norms and the Sesame Street goals.

To determine whether or not the Binet changes were specific to that particular test or indicative of a widespread occurrence in other well documented tests of preschool ability and intelligence, a study was conducted using Buros' The Seventh Mental Measurements Yearbook (1972). A list was constructed of widely used tests that had originally been published prior to 1969 (the year Sesame Street was first aired) and might have been renormed in the last eight years. Publishers of these tests were then contacted and asked to provide general information on any renorming activities that had taken place, and specifically, if any comparisons of pre-1970 and post-1970 item difficulties had been done (See Appendix A). The initial letter was mailed to seventeen publishing houses which published a total of thirty-five ability/intelligence tests which report norms for at least a few of the age levels under study. Of the publishers contacted, several did not reply or did so by sending catalogues or brochures of their tests. A follow-up consisting of additional letters and telephone calls did produce a response of some kind concerning all of the preschool intelligence/ability measures that might prove of interest.

Of those tests which had been renormed, the most notable, for many reasons, are the Wechsler Intelligence Scale for Children (1949) and the Wechsler Intelligence Scale for Children - Revised (1974) published by The Psychological Corporation. Often used to elicit the same information as the Binet, the WISC was revised and renormed in 1974, several years after Sesame Street's first successful season. Unlike the Binet, the WISC and WISC-R consist of homogeneous subtests whose items become progressively more difficult, but are not equated with a particular age level as are all the Binet items. Although an item by item analysis of changes in difficulty was not done by the researchers at The Psychological Corporation, Doppelt and Kaufman (in press) did some preliminary research in the differences between WISC-R and WISC IQ scores. In an attempt to look at this problem, Doppelt and Kaufman estimated the WISC IQ scores for those children in the 1974 WISC-R standardization sample (N=2000).

Before continuing, one should note that although the original WISC sample included children aged five-and-a-half and older, the WISC-R sample's youngest group was aged six-and-a-half. Therefore, the age range involved is not the same as for the original Binet studies. The results, however, indicate that a similar, if not quite as pronounced, trend may exist for the slightly older children which warrant an examination here.

In order to estimate WISC IQ's for the children in the WISC-R sample, Doppelt and Kaufman looked at a subset of items appearing in both the WISC and WISC-R. These items represented six out of the total twelve subsets. Three are from the verbal scale: Information (19 items), Arithmetic (8 items), and Vocabulary (21 items); and, three are from the Performance Scale: Object Assembly (2 items), Coding (entire test), and Mazes (8 items). From scores on this set of common items, using a regression technique, the researchers were able to estimate WISC IQ's for the WISC-R sample. Regression coefficients were generated by using the core of common items to predict scale scores of the children in the 1949 WISC group for Verbal and Performance scale for each age level. These coefficients were then applied to the scores on the core items of the 1974 WISC-R sample to obtain estimates of WISC scores.

Doppelt and Kaufman reported the correlation between predicted WISC and WISC-R scores for the 1974 sample to be as high as the correlation between predicted WISC and actual WISC scores of the 1949 sample. For the purposes of the present study, the most interesting results come when the estimated WISC and WISC-R scores for the same age groups in the 1974 sample are examined. The estimated WISC Verbal IQ score for the 6-6 to 10-6 age groups were four to five points higher than the WISC-R scores. Predicted scores on the Performance scale of the WISC ranged from five to eight points higher than the WISC-R scores for the same age group. And, full scale scores are an average of 5.8 points higher for the estimated WISC than for the actual WISC-R scores. For children in the sample 11-6 to 15-6, only Performance Scale scores were higher on the WISC than on the WISC-R.

As Doppelt and Kaufman conclude, "By the standards of 1949, then, the contemporary WISC-R sample would have obtained higher scores on WISC than those obtained by the original standardization group" (p. 8). Since both samples are representative of the population at each point in time, it appears that the 1974 group found the old WISC items to be easier than had their predecessors in 1949. A clear indication that some, if not all, of the items contained in the WISC are easier for a contemporary sample of children than for the original group tested twenty-five years earlier.

The only other test publishers to report information concerning renorming activities were those who publish The Quick Test and the Full-Range Picture Vocabulary Test (Psychological Test Specialists), and the publisher of the Kuhlmann Anderson Tests (Personnel Press). No changes in the norms were reported for The Quick Test or the Full-Range Picture Vocaulary test. However, the publisher did report changes in frequency of children passing individual items. No further information could be obtained. Personnel Press wrote that users have reported a persistent upward trend in mean scores for children of late kindergarten through early grade two. Although confident this trend does not apply above this age level, the publishers of the Kuhlmann Andersen were uncertain that the trend might extend to younger children.

Of the many publishers contacted (see Appendix B for a list of publishers contacted and tests involved), only two indicated that tests they published were in the process of being renormed. Psychological Test Specialists indicated that the Kahn Intelligence Test is being renormed although all data will not be collected until the end of 1977. Harcourt Brace _ Jovanovich, Inc. reported that the Otis-Lennon Mental Ability Test is now being renormed but that an item by item study is not currently planned.

Many of the most well-known tests used with preschool populations such as the Wechsler Pre-school and Primary Scale of Intelligence, the Peabody Picture Vocabulary Test and the Merrill Palmer Scale have not been renormed since the advent of Sesame Street to the television screen.

From the fragmentary information gathered from publishers' reports, what kind of conclusions can be drawn? Although the most substantial study (Doppelt & Kaplan, in press) has been completed on an age group slightly older than that of the Binet studies, it does indicate that a similar trend may exist for these older children. Instead of a forty year span between renormings as existed for the Binet, the WISC and WISC-R were renormed only twenty-five years apart. However, the estimated Performance, Verbal, and Full Scale scores of the

WISC are all higher than the actual WISC-R scores for the 6-6 to 10-6 group. Unfortunately, Doppelt and Kaufman report no item by item or subtest scores which might be of even more interest for the present study. The information concerning the Kuhlmann Anderson, The Quick Test, and the Full-Range Picture Vocabulary Test indicate that item difficulty may be changing for the children who have taken these tests over the years.

One interesting footnote that should be inserted here concerns a report on the Adult Beta scale which was recently restandardized by The Psychological Corporation. Some tests on this nonverbal test designed primarily for work with illiterate adults appear to be far too easy for adults in the 1970's (Herman, 1977). Like the results of the Binet studies and the Doppelt and Kaufman work this is an indication that nonverbal skills are increasing for all groups in the population.

It should also be noted that although the Verbal, Performance, and Full Scale scores were higher for the estimated WISC for the younger group, only the Performance score was higher for the older children. This information along with that from the Binet studies appears to point to improving nonverbal skills for those older than the preschool sample of the Binet. No increases in total score are found for the school-aged groups in the Binet studies, but the proportion of nonverbal items begins to decrease at the older age levels.

These results indicate, albeit faintly, that the level of various cognitive skills in the population of children under the age of ten may be changing for the children of the seventies. The information reported here along with the more concrete evidence of the Binet studies indicates that the expectations educators have concerning the discrimination and other nonverbal skills of young children should be changing. More research is definitely needed, however, to identify the skills that have changed and what environmental influences may have precipitated these changes.

In addition to intelligence tests, reading readiness tests represent the bulk of psychological ability measures geared specifically for preschool children. Although aimed at evaluating skills preparatory to reading, many of these tests contain elements that overlap quite heavily with more general tests of intelligence. A less formal survey of such tests was also conducted to determine whether or not any interesting changes had occurred in the normative data for readiness tests in the Sesame Street era. (See Appendix C for publishers contacted.)

Among the best known and most widely used of these tests is Harcourt Brace Jovanovich's Metropolitan Readiness Tests (1965, 1976). In the process of revising and renorming this battery, Mitchell (1974) conducted a study to determine the readiness level of entering first grade pupils. The study helps to answer a few of the questions presented above.

Preliminary to a discussion of the findings of that study, a brief discussion of the content of the Metropolitan is in order since it may be less familiar to most psychologists than the content of most intelligence tests. The 1965 edition consisted of six tests measuring vocabulary (Word Meaning), ability to comprehend phrases and sentences (Listening), visual perception (Matching), ability to recognize lower case letters of the alphabet (Alphabet), numbers (Numbers), and visual perception and motor control (Copying).

The Mitchell study examined item analysis data from two early phases of experimentation for the greatly revised 1976 edition. Comparisons were made between the original standardization sample (N=12,225) tested in 1964 and two nationally representative samples tested in 1972 (N=4,275) and 1973 (N=6,653). All three groups had a median age of six years and four months.

Total score differences of about ten points in mean difficulty for the 1964 and 1972 groups were calculated to be highly significant because they represent more than half a standard deviation for the standardization group. Preschool children in the 1970's were shown to be considerably more skilled in the areas described above than had their older brothers and sisters in 1964. Of even greater interest are the subtest differences that are reported. All tests were easier for the 1972/3 sample than they were for the original standardization sample. However, the changes in difficulty were not uniform. The subtest with the largest relative gain was the Alphabet test, which indicates that the children in the 1972/3 sample had an easier time recognizing letters of the alphabet than the same group eight years earlier. The other tests in order of their relative gain are Matching, Numbers, Listening, Word Meaning, and Copying. Mitchell also examined the amount of gain at three points along the distribution of the subtests, Q_1 (25th percentile), median, and Q_3 (75th percentile). The two subtests with the most change, Alphabet and Matching, unlike the others, showed most of their change at the lower end of the spectrum. On the Alphabet test, Q_1 in 1964 was 5, in 1972/3 it was 12.

Mitchell concludes that the reading readiness of the children of the 1970's as measured by the test is greater than that of the same aged children only eight years earlier. She goes so far as to suggest that the large number of preschool television programs including Sesame Street occurring in the last few years, i.e., late 1960's and early 1970's "would suggest that the greater part of the 'step up' in readiness may have come during this time" (p. 6).

Of the publishers contacted, none other than Harcourt Brace Jovanovich reported any new work on readiness tests originally published before 1969. Among the tests included in this informal survey were the Gates-MacGinitie Reading Tests: Readiness Skills; the Lee-Clark Reading Readiness

Test; and the Valett Developmental Survey of Basic Learning Abilities. Others that had not been renormed included the Anton Brenner Developmental Gestalt Test of School Readiness. Several of the better known readiness tests use small, unrepresentative samples to compute their norms so that changes in those norms cannot be discussed as representative of preschool aged children in this country at any point in time.

Even more than the intelligence test information available, the Mitchell study appears to indicate that specific skills usually measured for preschool children have changed not only over the last forty years but in the last eight or nine. It is most gratifying to note that the research appears to point to a pattern that should be examined in more detail. The Binet, the WISC, and the Metropolitan studies all point to a change in children's visual perception and discrimination skills as well as in skills specifically taught by Sesame Street such as alphabet and number recognition.

This emerging pattern suggests several possible avenues for future research. One avenue might be to examine the data that have already been collected on nationally representative samples on two other tests commonly used in the testing of preschool children, the WISC and the Metropolitan. Although both have been renormed and the subtest scores of the Metroplitan examined, the WISC/WISC-R material has not been explored on a subtest by subtest or item by item basis. Because two large samples are involved (2,000 in the Doppelt and Kaufman study of the 1974 group and over 10,000 in the Mitchell study), subtest scores and item statistics are most probably sufficiently reliable to compare results from the two restandardization administrations. Once this has been completed, a comparison of item or subtest scores with Sesame Street goals could be conducted using the technique already used by Garfinkel (1976a) in a study of the Stanford-Binet. Rather than being a mere replication of the Binet study with two other instruments (WISC and Metropolitan) such a study would provide new information because of the homogeneous subtests involved. Unlike the Binet which attempts to measure general intelligence alone, the WISC and Metropolitan are designed to measure distinct aspects of intelligence. By studying the changes over time of these tests in relation to Sesame Street goals, more precise inferences may be drawn as to exactly which aspects of intelligence are changing and which may be related to Sesame Street programming.

The WISC and WISC-R present a small problem in that the youngest children tested in 1974 were six-and-a-half, the oldest group studied in the previous Binet studies. A more exact comparison might be made from a study of the Wechsler Pre-school and Primary Scale of Intelligence (1967) which has replaced the WISC as the test of preference for preschool children from the Wechsler batteries. Because the WPPSI is fairly new, although pre-1969, there are no plans at present to renorm it. However, a sufficiently large sample (300) might be tested in order to make comparisons with the pre-*Sesame Street* standardization sample at one age level. As with the WISC, the WPPSI is composed of homogeneous subtests whose scores may be examined at two points in time to reveal more information on the types of skills that have changed than is available from the Binet studies. Because children would have to be tested specifically for this study, the sample might include children who have watched or are watching *Sesame Street* on a regular basis and those that have no access to the program. Samples could be chosen to reflect similar SES, geographic region, birthorder or any other variables that might be considered of interest. Unlike the studies over time suggested above, such a study could to a greater extent document the effect that television and *Sesame Street* in particular might have on children's cognitive skills.

It seems fairly clear from Mitchell's study of the Metropolitan that children's letter recognition skills have improved drastically since the original standardization of that test. As a step beyond the study of the relationship of children's achievement on standardized ability tests and the *Sesame Street* curriculum, one might want to pursue the question of how such skills are related to school performance. Since all of these tests are geared primarily to predict such performance, a study of how the increased skill in alphabet recognition (which clearly has changed as a result of the climate produced by *Sesame Street*, if not by the program itself) affects children's ability to learn to read. Assuming that one of the goals of an educational program such as *Sesame Street* would be to facilitate the learning of such basic skills, a study of how alphabet recognition related to developmental reading skills would be an initial step in answering the question of whether or not this goal is being met.

From the fragmentary material gathered thus far concerning the changing cognitive skills of the preschool child, one can conclude that the levels of verbal and nonverbal skills of these children are not the same as for their parents at that age (Garfinkel, 1975), or even their older brothers and sisters (Mitchell, 1974). That these changes in skills are a direct result of *Sesame Street* may be impossible to prove since we do not cage children as we do rats in the laboratory. However, as the picture becomes clearer, it seems fairly evident that the change in the environment of preschool children which most definitely includes *Sesame Street* as its most tangible example, has affected what our preschool children knew when they enter school for the first time.

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APPENDIX A

Children's Television Workshop
One Lincoln Plaza / New York, N.Y. 10023 / 212 595-3456

June 9, 1976

Dear Gentlemen:

As part of a study I am conducting for Children's Television Workshop, I am investigating changes in item difficulty in intelligence tests for preschool children. We have found, for example, with the renorming of the Stanford-Binet intelligence Scale in 1972 that shifts occurred in mean intelligence scores and item difficulties of preschool children.

We understand that you publish the following tests:

that have items geared for preschool children (ages two to six) and would like to know the following. Have these tests been renormed since 1970? If so, has there been any shift in mean scores for the age group we are studying? If item analysis data are available, have there been any shifts in item difficulty in items designed for and used with preschool children? We would appreciate your sending us any information you may have concerning this problem.

If you have any questions, please do not hesitate to contact me. Thank you for your cooperation.

Sincerely,

Robin S. Garfinkel
Consultant

RSG:kb

CABLE: SESAMEST NEW YORK / TWX 710-581-2543 / RCA 236168

APPENDIX B
Preschool Intelligence Test Publishers Contacted

American Guidance Service, Inc.

- Preschool Attainment Record
- Peabody Picture Vocabulary Test
- Minnesota Preschool Scale

The Bobbs-Merrill Co., Inc.

- Detroit Tests of Learning Aptitude

Clinical Psychology Publishing Co., Inc.

- Vane Kindergarten Test

Cooperative Tests and Services

- Cooperative Preschool Inventory

CTB/McGraw-Hill

- California Test of Mental Maturity

Harcourt Brace Jovanovich, Inc.

- Otis Lennon Mental Abilities Test
- Analysis of Learning Potential
- Goodenough Harris Drawing Test
- Pintner Cunningham Primary Test
- Columbia Mental Maturity Scale

Houghton Mifflin Co.

- Pictorial Test of Intelligence

Institute for Personality and Ability Testing

- IPAT Culture Fair Intelligence Test

Ladoca Project and Publishing Foundation, Inc.

- Denver Developmental Screening Test

Personnel Press

- Kuhlmann-Anderson Test

APPENDIX B (Cont.)

Preschool Intelligence Test Publishers Contacted

The Psychological Corporation

McCarthy Scale of Children's Abilities
Kent Series of Emergency Scales
Boehm Test of Basic Concepts
Bayley Scales of Infant Development
Porteus Maze Test
Wechsler Pre-School and Primary Scale of Intelligence
Wechsler Intelligence Scale for Children-Revised
Gesell Developmental Schedules

Psychological Test Specialists

Full-Range Picture Vocabulary Test
Kahn Intelligence Tests
Quick Test

Psychometric Affiliates

Quick Screening Scale of Mental Development

Science Research Associates, Inc.

SRA Short Test of Educational Ability
Tests of General Ability

Slosson Educational Publishers, Inc.

Slosson Intelligence Test

Stoelting Co.

Arthur Point Scale of Performance Tests
Leiter International Performance Scales
Merrill-Palmer Scale of Mental Tests

APPENDIX C

Publishers of Reading Readiness Tests Contacted

Consulting Psychologists Press, Inc.

Valett Developmental Survey of Basic Learning Abilities

CTB/McGraw-Hill

Lee-Clark Reading Readiness Test

Harcourt Brace Jovanovich, Inc.

Metropolitan Readiness Tests
Murphy-Durrell Reading Readiness Analysis

Personnel Press, Inc.

Clymer-Barrett Prereading Battery

Teachers College Press

Gates-MacGinitie Reading Tests: Readiness Skills

Western Psychological Services

The Anton Brenner Developmental Gestalt Test of School Readiness

MEMORANDUM

Children's Television Workshop

DATE: June 7, 1977

TO: Sesame Street Producers, Writers

CC:

FROM: Sesame Street Research Division

SUBJECT: Big Bird's Variety Show (Sesame Street Program 1052)

Subjects and Method

Big Bird's Variety Show was tested with 16 children at Union Carver Day Care Center on 106th Street and Madison Avenue. Producers wished to know how well this format held up in sustaining attention, so the group observation method was employed. Four groups of four children viewed Show 1052, while researchers recorded their motor and verbal responses. The sample included 7 five-year-olds, 8 four-year-olds, and 1 three-year-old; 9 boys and 7 girls.

In addition to recording child-activities and verbalizations, researchers rated each child for his/her attention to each segment. Segments were scored on the following scale:

4 points: excellent; child watched 75-100% of the time
3 points: good; child watched 50-75% of the time
2 points: fair; child watched 25-50% of the time
1 point: poor; child watched 0-25% of the time

An average score was computed for each segment. This average score provides a general reference index of children's attention to that particular piece.

Results

The following segments, listed in their order of appearance in the one-hour program, earned the respective indicated average attention scores:

Sesame Street Opening Theme	3.56
Kermit News: Cinderella	3.43
Film: Turtle Tag 2	3.75
Film: Pinball Animation	3.93
Carol Burnett Nose	3.87
Film: Wet/Dry Swimmer:	4.00
Film: Put on a Happy Face	3.87
VTR: Remote; Oscar Adams	4.00
VTR: Mystery of Four Dragons	3.25
Film: Miss Fortune Dog	3.68

VTR: Michelle and Herry/Body Parts (Spanish)	3.62
Film: Elephant Drawing	3.93
VTR: Count 7 Flowers	3.31
Film: Jazz #7 (English)	3.81
Film: Building Growing I	3.43
Film: Machine YoYo	3.68
Grover/John John Count to One	3.75
Film: De Muneco (Spanish)	3.62
Film: Building Growing II	3.62
VTR: Regrouping Umbrellas	3.81
Film: Cowboy X	3.81
VTR: Arkansas Traveller	3.68
*VTR: Big Bird's Variety Show	3.12
*Transylvania Polka	2.53
*Furry Blue Mommy of Mine	2.20
*Swingin' Alphabet	2.46
*My Dog Has Fleas	2.53
*Three Musketeers	2.53
*Listen to the Music	2.26
*Big Bird's Amateur Show Reprise	2.35

*Each song in the Variety Show format was treated as a separate segment.

Among the songs, those which were especially lively tunes ("Three Musketeers," "Big Bird's Variety Show Song") and those which were especially interesting visually ("Transylvania Polka," "Swingin' Alphabet") fared better than did those songs which seemed to be slow paced ("Furry Blue Mommy") or visually staid ("My Dog Has Fleas"). These conclusions are not supported by the attention ratings, since the talky portions of some of the attractive songs brought the ratings down considerably. A look at the protocol (Appendix A), however, will indicate children's reactions to the pieces.

Researchers were also interested in discerning if children understood the variety show premise. Therefore, at the end of viewing, each group was asked, "Why were they singing on Sesame Street?" At least one child in each of the four groups had a reasonably clear idea that the cast were performing in a show of some kind. Most of the children, however, offered more vague explanations; e.g., "Because they wanted to." It is possible that cast members did not need to spend so much time talking about the variety show, since the idea was only vaguely apprehended by most of the kids, and since comprehension of that theme did not seem to be a necessary condition for children's enjoyment of the songs.

Discussion

A look at the overall attention scores for the segments in Show 1052 indicates a clear drop in attention for the string of songs comprising Big Bird's Variety Show. This group of segments received an average attention score of 2.49 for the series (in the Fair/Good range), as opposed to an average score of 3.72 (Very Good) for the balance of the program. Furthermore, the lower scores begin immediately upon the presentation of the Variety Show songs. Researchers felt, however, that the songs themselves held up well. It was the talking between songs that seemed to account for lost attention in many cases. Indeed, in many instances, the songs themselves served to win back children's attention which had strayed seriously as cast members discussed who was going to sing next.

It may very well be that much of the talking in these pieces could have been skipped. Our questioning indicated that a few children had a vague idea that Big Bird was holding a show, but this theme did not require a lot of development to make it acceptable, and the songs reasonable, to the kids. It may have been preferable to omit a lot of the verbal interplay, presenting the songs with a bare minimum of explanation.

In this regard, the Variety Show contrasts interestingly with Ernie and Bert's Singalong. The Singalong featured a minimum of talk, all of which was dependent on a funny visual gag (Bert's embarrassment at being stranded in the bathtub in front of a crowd). In contrast, the variety Show is somewhat too talky, and the subject of most of the talk -- the variety show theme itself -- is an idea more familiar to adults than to children, and one which most of the children only vaguely understood in any case.

It is also probable that some attention loss occurred because the songs were lumped together during the final third of an hour-long program. If producers wish to experiment with the multisong approach in the future, they might want to try moving the song unit up to the beginning, or at least to the middle of the show. An alternative approach would be to disperse the songs throughout the program, as in a typical plotline.

Recommendations

1. This series of songs elicited a serious drop in attention, but researchers felt that the songs themselves did well. Most of the songs (especially the lively numbers and/or the visually attractive ones) seem quite appealing to the children. In general, however, we should avoid making generalizations about "songs" as a category and start on some serious thinking and research about what kind of songs seem to work best. Researchers are presently planning a study which should provide producers with some information about what sorts of songs, and what sorts of presentations of songs, are optimally attractive.

2. If we present a whole string of songs as a single unit, as in the Singalong and the Variety Show, we should avoid slowing down the presentation with too much talking between numbers. It seems unnecessary to provide a detailed rationale for the songs to ensure children's attention to them. If the songs themselves are interesting, they seem to win attention on their own merits. If the songs are not attractive, encasing them in a "fun" plotline probably will not save them.

3. It might be best to avoid using the final third of a program as a showcase for experimental formats. It is probable that at this point in the program, a young preschooler's attention may have a tendency to wane, and therefore, during the final minutes, we should strive for maximum feasible changes of "look" and pace. Formats which require more patience -- especially those which require a child to remember a long plotline or to look at long sequences which appear similar in some way -- should be kept toward the beginning or middle of the show.

Appendix A

PROTOCOL

Big Bird's Variety Show

(Show 1052)

Record of Motor and Verbal Reactions of Four Groups of Four Children in Group Observation Setting; Union Carver Day Care Center

Group I: Eric (M), three years old; Nicki (F), four-year-old; Naron (M), five years old; Abraham (M), four years old

Group II: Shawn (M), five years old; Crystal (F), four years olds; Chris (M), four years old; Hope (F), five years old

Group III: Thaddeus (M), five years old; Melissa (F), five years old; Eric (M), four years old; Lucille (F), four years old

Group IV: Felita (F), four years old; Walter (M), four years old; Bernice (F), five years old; Allan (M), five years old

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Sesame Street Theme (Attention rating: 3.56)

Group I

Naron: I saw that. Abraham: Me, too. Naron: That girl's gonna fall. 'Lectric Company.

Group II

Shawn: You that bird. That's you, climbing up on that tree! Crystal: She gonna fall! Chris: (claps, sings song, bounces with music). Hope: She's twelve years old.

Group III

No participation recorded

Group IV

No participation recorded

Kermit News: Cinderella (Attention rating: 3.43)

Group I

Naron: I know I seen it. I saw that. Eric: I saw that, too. Nicki: Me, too. Abraham: Sometimes I see the muppets. Cinderella! (When the clock bell rings): Bells!

Group II

Shawn: That a froggie. Did you saw the muppets? Crystal: Uh, oh -- that news. A froggie. I saw the muppets. Chris: (when segment begins): Not again! They're dancing. These are muppets. (Researcher note: attention of all children increased when the clock chimes began to ring).

Group III

No participation recorded

Group IV

No participation recorded

Film: Turtle Tag #2 (Attention rating: 3.75)

Group I

Nicki: (clicked heels to music). Naron: Turtle! Abraham: Flying turtles! Naron: Turtles don't fly! Abraham: Some do, anyway -- in the water-- and fly.

Group II

Shawn: Turtle! A baby turtle! You a turtle, Christopher. Christopher: Animals, animals. Those fly, swim. Swimming. Crystal: Baby turtles! Over the box! Hey!

Group III

No participation recorded

Group IV

No participation recorded

Film: Pinball Animation #7 (Attention rating: 3.93)

Group I

Eric: Seven.

Group II

Shawn: That's a cartoon. (Whenever the voiceover says "seven," Shawn repeats:) Seven! Seven! Seven! Chris: Seven.

Group III

No participation recorded

Group IV

Bernice (looked away from the television briefly).

Carol Burnett Nose (Attention rating: 3.87)

Group I

Naron: I know who that is -- Carol Annette. Abraham: Me, too. I see it on the television). Naron: (When Carol says, "What can you do with your nose?" Naron raises his hand and answers:) Sneeze! (After Carol sneezes:) Told ya!

Group II

Chris: (Mimics breathing sound). (When researcher asks, "Who is that?" Hope replies:) Carol Burnett.

Group III

No participation recorded

Group IV

No participation recorded

Film: Wet/Dry Swimmer (Attention rating: 4.00)

Group I

Nicki: (laughs). Abraham: They can go back up, then come back down.

Group II

Crystal: He fell in the water! Shawn: He did so! Chris: I know that's what he wanted to.

Group III

No participation recorded

Group IV

No participation recorded

Film: Put on a Happy Face (Attention rating: 3.87)

Group I

No participation recorded

Group II

Shawn: What's that? Looks like Christopher -- the Wicked ol' witch! (Shawn is referring to the "angry" face). Crystal: (Smiles at the "happy" face).

Group III

No participation recorded.

Group IV

No participation recorded.

Film: Miss Fortune Dog (Attention rating: 3.68)

Group I

Naron: A lady. Abraham: I know what's that -- a dog. A dog can bark, but not talk!

Group II

(Crystal is playing around with the buckle on her belt for most of the segment, and Sha[illegible] is watching her. There is no participation recorded for the other children).

Group III

No participation recorded

Group IV

No participation recorded

Michelle/Herry Body Parts (Spanish) (Attention rating: 3.62)

Group I

Eric: That's not me. Naron: I forgot his (Herry's) name. That's Herry! Boca. Abraham: I can speak English.

Group II

Sharon: I got a uncle. He lives at my house. (When Herry says he doesn't know:) I know. Eyebrow. Fish.

Group III

No participation recorded.

Group IV

No participation recorded.

Film: Elephant Drawing (Attention rating: 3.93)

Group I

Nicki (smiles at errors throughout). Naron: (guessing): An arm. People. A face. Oh, a head! (All the children smile when the voiceover children laugh). Eric: That's an elephant! Naron: A elephant! That's

Group III

No participation recorded

Group IV

No participation recorded

Remote VTR: Oscar Adams (Attention rating: 4.00)

Group I

Nicki: (smiles when the two fall). Naron: He wants them to fall! (Smiles when Bob and Maria fall). Abraham: I know who that is -- Oscar! (smiles when Bob and Maria fall).

Group II

Shawn: Oscar! Chris: Oscar -- Oh, ho, ho! (When Bob and Maria start edging back:) Uh-oh! Shawn, Chris, Hope: (laugh when Bob and Maria fall). Chris: I knew he was going to say that.

Group III

Thaddeus and Melissa: (smile when Bob and Maria fall into the water).

Group IV

No participation recorded

VTR: Mystery of Four Dragons (Attention rating 3.25)

Group I

Eric (talks about his television at home). Naron (closes his eyes when he hears the gong). Abraham (does likewise, imitating Naron). Abraham: I saw when you had the TV in (speaking to researcher). I'm going to Sesame Street. Abraham (when the prime minister comes on): He's a bad man! (Naron smiles when the evil prime minister sneers as he plans his dastardly plot!). (Both Naron and Abraham becomes more attentive to the segment after the talking beginning is over).

Group II

(Two children, Chris and Hope, settle down to watch the segment only after the talky beginning of the segment is over). Sha : I know Spanish and English. (Sha asks to go to the bathroom). Crystal: I got a bathroom. At my house, I got only one bathroom. (Crystal also wants to go to the bathroom, so both . They are rated for their attention to the segment while they are in the room, as they are not gone long). (When she returns, Sha remarks, when she sees the clock in the segment:) Four-thirty.

bull! Abraham: A bull has horns. Elephant.

Group II

Chris: Eyebrows. Shawn: Making a eyebrow. Eyebrows. Now, this gonna be -- a eyebrow make like this. Crystal: A snowman. (After the ears are drawn, Hope says): A elephant! Shawn: A elephant! A clown. That's a elephant. Chris: Elephants. No, those are people. Crystal: They forgot another eye. Shawn: A tail! Hope: That's a pig's tail. Shawn: Too small legs! Three legs. Two legs. Them are people foots. That's elephant's legs. A elephant mouth. Chris: Bigger mouth. Shawn: That look like a cow (when horns are drawn). Chris: No -- it's like a goat -- no. Shawn: A goat don't --- (sentence unfinished).

Group III

No participation recorded.

Group IV

No participation recorded.

VTR: Count 7 Flowers (Attention rating: 3.31)

Group I

Naron: The Count. (Gets up to stretch, looks around the room). What comes on after that? Abraham: (after the thunder and lightning): One time I had a storm that goes boom! Then rain comes down. One time my sister bit my hand.

Group II

Chris: Oooh. the Count! Crystal: Ooooh....Ah-ha-ha! He got two teeth!

Sha I ain't scared. One flower. Five flowers. Chris: He got no teeth down there (points to the bottom of her jaw). Sha Because he's Count Dracula. Chris: He goes Ah-ha-ha. Counting. 3, 3 flowers. Ha-ha-ha-ha. Crystal: He's gonna sneeze! Chris: Sneezes! (Counts sneezes along with the count). (Shawn and Crystal, and Hope count sneezes, shouting out the numbers with The Count). Crystal: See -- his eyes! Chris: He'll get burned -- see his nose! Shawn: No, he won't.

Group III

No participation recorded

Group IV

No participation recorded

Film: Jazz #7 (English) - (Attention rating: 3.81)

Group I

Naron ("dances" to music). Abraham: You know what I did? I putted hers out (referring, I believe, to his sister biting his hand once). Ten! Ten bad guys (referring to the figures with cloaks at the end of bit).

Group II

Chris: (slaps knees). Crystal (counts and sings. Laughs at rabbits). Shawn: Seven killers! (referring to figures with cloaks). Hope: 1,2,3,4,5,6,7,8,9,10! Seven! (laughs).

Groups III

Melissa: Ten.

Group IV

No participation recorded

Film: Building Growing I (Attention rating: 3.43)

Group I

Nicki (still counting from the previous bit). Naron: We need something inside -- a screwdriver. Abraham: You need wood and paint and nails. Naron: We need some bricks. We need some floors, we need some trees -- some windows. Abraham: You need some workers. A hammer -- screwdriver, too. Naron: We need streets. We need some walls. Abraham: And trees. They need to make sidewalks.

Group II

Shawn (is discussing bandaid on Hope's knee. Hope joins this discussion). Shawn: Hope, I bet you know what's that (points to television). Crystal: Oh, that's a table. Oh, no! It's going up. Hope: They're not going to turn it over. Cement makes the ground better. Shawn: Trying the sand down. I think they'll make a playground. Hope: It's not sand; it's cement. Have cement boots. (Chris and Hope speak to a worker who walks in and become distracted.) (All the children end the segment in a discussion about bandaids).

Group III

Eric: (seemed especially interested)

Group IV

No participation recorded

Film: Machine YoYo (Attention rating: 3.68)

Group I

Eric: Yoyo. Nicki: (Still counting from the Jazz 7 sequence). Naron: Oh, a typewriter! Y! Yo-yo. Abraham: I saw that. I saw that one.

Group II

Chris: My sister has typewriter. Hope: My grandfather has typewriter. Shawn: I got a yo-yo, too, at home. Crystal: A typewriter -- my mother got a typewriter.

Group III

No participation recorded

Group IV

No participation recorded

Grover/John John Count to One (Attention rating: 3.75)

Group I

Naron: Grover and John John. Abraham: John John.

Group II

Shawn: That's Cookie Monster. Chris: No, that's Grover. Hope. My mother likes that boy.

Group III

No participation recorded.

Group IV

No participation recorded.

Film: Y De Muneco (Spanish) (Attention rating: 3.62)

Group I

Naron (when letter appears): Y! Abraham: I know how to make that one (traces the letter Y in the air). Eric: That's two things (referring to the two branches of the letter. Makes a V with fingers). Naron: What you writing? (asks researcher). Eric: The man took off his pants! Naron: Aw, shuddup!

Group II

Shawn: (talks phony "Spanish") -- That's Spanish - horse! Man! (laughs). Crystal (laughs). Chris: That's a Y (laughs). Hope: (laughs).

Group III

No participation recorded

Group IV

No participation recorded

Film: Building Growing II (Attention rating: 3.62)

Group I

Naron: It needs some bathtubs and a faucet. And doors. Abraham: And doors! And bathtubs. Windows. Naron: A toilet! Abraham: I got a painting brush. Eric: Is that a swimming pool? He's making a bathtub. Abraham: A house! Eric: That's a house. Naron: Anybody going in?

Group II

Shawn: What they making? Crystal: A store? They making a store? Chris: Can't be a store -- it's not a building. Hope: Store, she said. Shawn: I think I know what they'll make. You wait and see, Crystal. Crystal: A house! They make a building -- that's a house. Shawn: That's what I knew. That's gonna be a -- maybe a tall building. Chris: That's gonna be a building. Hope: Gonna be a building. Shawn: They make a door. They put windows. Chris: Doors, windows. Hope: That's bricks. They're putting paint. Crystal: Is it finished? Uh-huh. Shawn: A small house. They need cars and people. Hope: They need a playground.

Group III

No participation recorded.

Group IV

No participation recorded.

VTR: Regrouping Umbrellas (Attention rating: 3.81)

Group I

Abraham: When it's raining you need umbrellas, right? And hats. Eric: They got little and they got three big ones. I got a small one at home. Now it's raining.

Group II

Crystal: Is it raining out there? It's still raining! It *is* raining! They got their umbrellas open.

Group III

No participation recorded.

Group IV

No participation recorded.

Film: Cowboy X (Attention rating: 3.81)

Group I

Naron: Cowboy X! Eric: X - horse! It's a cowboy. I ride my horse faster -- he can't get me. That my horse.

Group II

Hope (laughs at Cowboy X's antics)

Group III

No participation recorded.

Group IV

No participation recorded.

VTR: Arkansas Traveller (Attention rating: 3.68)

Group I

Naron: It's already fixed!

Group II

Chris: Ernie and Bert now! Be quiet! Shawn: Thunderstorm. Ernie and Bert. Crystal: It *is* raining! Shawn: My *real* name is Starsky! Chris: *My* real name is Christopher. Shawn (slaps his head at end of segment). Crystal: The sun came out! Hope: (smiles at end of segment).

Group III

No participation recorded.

Group IV

Walter: I got that (possibly in reference to Bert and/or Ernie puppets).

Big Bird's Variety Show (Attention rating: 3.12)

Group I

Eric: We going to see Cookie Monster, right? Here's Big Bird. Naron: What they doing now? Abraham: Big Bird! There it is, Big Bird! Abraham (when Donny and Marie are mentioned by Big Bird): Last Sunday I saw Donny and Marie at my daddy's house. My daddy saw Earthquake show. If little kids see it, they'll get nightmares. Naron (as music begins): (plays make-believe trumpet). Abraham: (when he hears the music begin): Is that over? (Marches to music). Eric: loses patience during the song and leaves the viewing group. He is absent for the rest of the program.

Group II

Hope: That's Big Bird. Chris: Shawn. He's big, Big Bird. Shawn: You a Big Fish. (When Donny and Marie are mentioned): Did they say Starsky and Hutch? Chris: *Donny and Marie*. Starsky and Hutch not in there. Crystal: Please be quiet, Shawn. (When the music begins:) Is it going off? Shawn (claps to the music). Chris (when Hooper tears up the paper and throws it into the air): Why they tore it up? Chris: (Clapping - claps feet). How do you get to Sesame Street? (When cow enters the picture): Cow. Crystal (speaking to researcher): This gonna be your class? Shawn: Christopher, will you still play Starsky and Hutch? Hope (claps in her lap). (Children talked to each other between this song and the beginning of Transylvania Polka).

Group III

(Eric and Lucille were both distracted until the song actually began. At this point, both children became attentive).

Group IV

Felita: I have that at home (referring, possibly, to the typewriter Big Bird was using). (Felita and Bernice are restless during the initial talking, become more attentive when the song begins). Felita (comments on colors the cast are wearing). I don't have the Count (referring, probably, to the Count puppet).

Transylvania Polka (Attention rating: 2.53)

Group I

Naron: The cow! Abraham: The farmer -- the cow. Naron (makes a face as the Count begins to sing. Looks around, gets up off chair). Abraham: (pointing to chart on the wall): You know, I know those numbers. You know, those are sharp teeth (pointing to the Count's). (When Count changes the scenery:) light. (Attention for all children increases when the music's tone changes from maudlin to lively. At this point Nicki taps her foot, bounces her head with the music. Abraham taps foot to music. Naron snaps fingers and swings, taps feet as music enlivens). Naron: I wanna go there (pointing to television. Abraham: I told you I can learn my numbers. (Naron and Abraham briefly discuss things they see in the classroom). (Naron and Abraham count along with the Count and clap as the Count's music becomes more frenetic). Abraham (at end of number): He's very sad.

Group II

Hope: He's the Count. Dracula. Shawn: Moo! A cow can't talk. Crystal: That (the cow) is only a muppet. (When the Count appears): What happened to his eye? Shawn: He's blind with one eye. (When the Count transforms the street to look like Transylvania): Crystal: It's raining! It's dark outside. Chris: No, it isn't raining. Smoke. Oh, no, not again. Why he always do that? I wish they take him off Sesame Street -- scary. Shawn: Thunder -- storming. Yeah, he is scary. He might eat me up tonight. My brother looks at monster pictures. Hope: There's no such thing as monsters. I think he scary. (As cast begin to dance): Crystal: Singing! Dancing! (nods head to music). Hope: Everybody is dancing. Sit down! Even Big Bird (smiles, laughs). Chris (stands up to dance, mimics playing violin): Yankee Doodle went to town. Shawn: He's (Count) acting crazy! (dances along). (When the street is transformed back to normal): Hope: They not scared. Now they back at Sesame Street--back where they was.

Group III

(Eric and Melissa are inattentive during the talky part of the segment and during the slower part of the Count's song. Thaddeus seems a little restless, but his eyes remain on the set. Eric, Thaddeus, and Lucille become extremely attentive when the street is transformed. Melissa is attentive to the Count's opening his violin. All children seem attentive to the lively part of the music, with the dancing. Lucille moves her head to the fast music).

Group IV

(Felita, Walter, and Bernice are distracted during the initial talking, with Felita looking out the window.) Felita: That Count better get back to Sesame Street. My mommy might buy me jelly beans. Walter: (begins talking and looking at something in the rear of the room). Bernice (is distracted during the song). Felita: I know my numbers and my ABC. (When the street is transformed back to normal): See, turn back to Sesame Street.

Furry Blue Mommy of Mine (Attention rating: 2.20)

Group I

(Naron and Nicki smile as the cow falls over and "wilts"). Abraham (as Herry appears): Big! Two littls monsters. Nicki (makes faces during the song -- as if to sing. Mimics but doesn't really watch. Naron claps to the music, not looking at the screen, then loses attention and looks around the room. Abraham also claps to the music, but, like Naron, fails to pay attention to the screen). Abraham: Big, big big. Wanna see my muscles? (displays). (Researcher's note: This song seems to be too slow and easy to hold children's attention, at least in this context).

Group II

Crystal (still talking about the Count): What happened to his eye? He got one glass). Chris: My glasses are blue. Shawn: I got sunglasses. Hope: Look at Herry Monster. He strong --knocked over the gate. (Shawn "plays guitar" as the monsters sing -- dances. Crystal gets up and moves around the room during the song. Chris bounces and mimics the musicians, singing about Peter Cotton Tail. Hope "plays the flute"). Shawn: What's the two small little dum-dums? Singing about the song. He acts like a lolly loplop. Hope: His nose is in his mouth. Chris: Big Bird has big mouth.

Group III

Melissa (is restless, combing hair, fixing socks, etc.) Lucille: (looks out window).

Group IV

Bernice: Monsters. Walter: Those are monsters. All three of the monsters. (When the song asks question, Felita answers:) his mothers. (Felita and Walter talk with each other and look out the window).

VTR: Swingin' Alphabet (Attention rating: 2.46)

Group I

Abraham (looks confused as Susan and Maria come on screen. In general, the children seem somewhat concerned about the identity of the singers, since they recognize the faces, but the people do not appear in their usual "identities"). Naron: I know that-- with the white thing on. Do you know her name? I don't know who the red thing is. Who's that? (Makes face at the applause at the end of the segment). Abraham: Can you hop on one leg?

Group II

Chris: They stay at Sesame Street. Hope: The three Supremes. They go home, but they live on Sesame Street. That Maria. Shawn: The Supreme Sisters? (Argument with Hope about whether the three singers live on Sesame Street). Supremes - Jazz. Chris: She don't dance like that. I wear size 9½. Hope: Singing jazz. Singing about whales. Now singing about alphabet. Chris: (sings part of the alphabet). Shawn: LMNOP! WXYZ! Next time won't you sing with me? (singing-- seems somewhat confused when the alphabet song doesn't end in its usual manner).

Group III

No participation recorded.

Group IV

(Bernice and Allan are absorbed in a conversation about their ages during this entire segment). Felita: They do ABCs, too. They don't ven know their ABCs. (Felita sings along at the beginning of the song, then becomes inattentive). (Walter sits with his back to the television, although he sings the alphabet at the end of the song).

VTR: My Dog Has Fleas (Attention rating: 2.53)

Group I

Naron: Oooooh, Mr. Hooper! A little violin? In a big handle? Abraham: ("plays" imaginary violin). Nicki: Where's the little boy? (referring to Eric, who left the group some segments back). Naron: My dog has fleas?! (Hands over ears until end of song, then applauds). Abraham: Mr. Super is a monster. Nicki: I got earrings, they still on (plays with shoe during segment).

Group II

Hope: A little one in a big case -- it a violin ("strums" imaginary guitar). Chris: He always got something. Crystal: Oh, no, he gonna play -- he don't play good! He have a big one there (refers to instrument case). Shawn: Today's my birthday (discussion of Shawn's birthday). It's not a guitar. (Plays "guitar" -- sings). I think it's ugly. Hope: He don't know how to sing -- everybody going to say boo. Why they clapping? They throwing stuff on him. Crystal: Maria!

VTR: Listen to the Music (Attention rating: 2.26)

Naron: Mr. Hooper -- he dancing! (claps and taps foot). Abraham: (counts randomly -- plays "guitar). Who's that big monster? (referring to Snuffy). Nicki (still wants to play with her shoe -- shows researcher a scar on her arm). He, the little boy, is not coming back (plays with her shoes). Naron: He (David) made this all by himself? Big Bird is a puppet? (Naron plays "electric guitar" a la rock singer). They makin' everybody dance! Who's that? (Claps as Snuffy appears).

Group II

Hope: (laughs at David): Everybody's coming out! Shawn: I'm going to sleep (lies on Crystal's shoulder). Chris: Not that Count, again! (Dances). Look how Big Bird is dancing! Shawn: Who wants to dance with me? (dances). (Crystal dances, also). (When Snuffy comes on, she says,): Ooooh! Lookit that animal there -- the big one! Chris: He's an elephant.

Group III

Melissa: Look at the fat one! (Snuffy). That look like diamond (rotating silver disco ball). (Eric and Lucille rock back and forth to music).

Group IV

(All children walk away from the television set for a while. Researcher must ask them to return to their seats.) Felita: I feel like dancing. (Felita dances with Bernice).

Big Bird's Amateur Show Reprise (Attention score: 2.35)

Group I

Naron: This is a different kind of Sesame Street? That's a different kind of one?

Group II

They sing that again. They going off? Chris: ("Marches").

Group III

Melissa (moves arms to music). Eric: (referring to David:) He tripped. (Eric and Lucille "dance" to the music in their seats).

Group IV

(Children walking around, looking out of window).

Shawn: I know she's Maria. I gave my brother a black eye.

Group III

(Eric seems to be tiring. Melissa combs her hair while the overvoice is talking, although basically her eyes are still on the set).

Group IV

Felita: That's Mr. Hooper (Felita then continues to discuss how she walks to school). Allan: Look at that tiny guitar! That's a children's guitar! (Felita sings "My dog has fleas" when she first hears it).

VTR: Three Musketeers (Attention rating: 2.53)

Group I

Abraham: (laughs as the "musketeers" march on, bumping into one another). Naron: ("marches" on his chair): The three musketeers! Abraham: I saw the cartoon of the musketeers (fake swordplay). Naron: (fake swordplay): There's four of them (plays fake drum). Abraham: The three musketeers. Nicki: Watch me put my shoe on (swings feet, but not to the music).

Group II

Crystal: ("marches" while sitting on chair). Hope: (laughs): They're not no musketeers. They're just playing (stamps feet). Shawn: Batman! (sings Batman theme. Chris sings with him). Three soldiers. ("marches"). Three mousketeers. (Pretends to sing along). Hope (as Gordon appears): He don't have no hair. Gordon bald-headed. Gordon got a little one. Four musketeers! Shawn: He's the one on Sesame Street. Two big ones (big and little ones here referring to the swords). Chris: It's the cow! (claps). Crystal: Yay! (when segment is over and everyone applauds).

Group III

(Eric and Lucille are inattentive at first. Melissa wiggles in her seat a lot but still watches during the introduction, talking.)

Group IV

Allan: (imitates Big Bird's call:) Maria! Felita: He said, Maria. Allan: Three musketeers. Allan: Three musketeers. (Allan gets up and walks around the room. None of the children is attentive for most of the singing).

Appendix B

Children's Responses to Post-Viewing Questionning

Question (presented to the entire group): "Why were they doing all that singing on Sesame Street?

Answers:

Group I

Abraham: Because they wanted to. They wanted to be singing. They wanted to be a star.
Nicki: They wanted to do a show.
Naron: Dancing and singing.

Group II

Crystal: Because that man was dancing. He changed his coat and put on the next coat (child seems to be referring to David).
Shawn: Because they happy.
Chris: They were having a show. Big Bird's show.
Hope: They wanted to dance and sing -- they feel like dancing and singing.

Group III

Thaddeus: Because it was Big Bird's show.
Melissa: Dancing.
Eric: Singing.

Group IV

(One child realized that it was Big Bird's show).

APPENDIX II

COMMUNITY EDUCATION SERVICES

Television Practices for Spanish-Speaking Handicapped Children

Clippings: Sesame Street Prison Project

Television Practices for Spanish-Speaking Handicapped Children [*]

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[*] Presented at the Technical Assistance Development Systems (TADS) Annual Conference. Paper will be published by TADS in a book including all Conference presentations, entitled: "Innovative Practices for the Pre-school Handicapped Child in Spanish-Speaking Communities".

Many of the concerns we have been speaking about during the past twenty four hours were the same concerns the founders of Children's Television Workshop had in 1968. President of the workshop, Joan Cooney, and her collegues felt that there were many children who had special needs, particularly those children who were ecomonically disadvantaged both in urban and rural settings. The resource they chose to fill some of these needs was television. Most preschoolers were watching television an average of forty hours a week. What was developed was a quality children's program which was both educational and entertaining. Sesame Street was designed to be a show for all children, with emphasis on teaching some basic skills to children whose experiences were otherwise limited.

As years passed, the emphasis by Sesame Street on meeting the special needs of children has steadily grown. The goals and objectives which are now an integral part of the show include cultural diversity and segments which are designed for and feature children with some developmental special needs. The major link between these two separate categories is that they both make Sesame Street more comprehensible and thus, more accessible to more children.

In our second year of broadcasting the CTW staff began to include Spanish-speaking children in Sesame Street's audience. Since the show emphasized reaching low income, urban preschoolers, it was recognized that this target audience included many Spanish-speaking children. We began including Spanish-speaking cast members on the "street" and guest performers from various cultural groups appeared. Last season, we taped segments in New Mexico, thus representing both Spanish-American and American Indian Cultures.

During the 1975-76 broadcast season, Sesame Street began an experiment in programming designed for and featuring children with mental retardation. The segments produced were based, to a large extent, on motor activities, many modelled from the "Families Play To Grow" program developed by the Joseph P. Kennedy Foundation. We also produced segments which deal with self-help skills and social goals. At present, one of these segments can be seen each Wednesday during the first twenty minutes of the broadcast. The segments are introduced by a twenty second logo which features multiple images of children jumping, running and hopping across the screen. More of these segments appear at undesignated times on other than the regular Wednesday show.

The following are excerpts from the Statement of Instructional Goals for the Eighth Experimental season of Sesame Street (1976-77) covering the areas of Cultural Diversity and Objectives for Children with Mental Retardation.

Cultural Diversity

This goal highlights the role of Spanish language and culture, but the same objectives apply to the presentation of other languages and ethnic cultures.

1. The following elements will be used to reinforce culutral identity and pride in viewers from Spanish-speaking backgrounds:
   a. The Spanish language
   b. Spanish customs
   c. Spanish art forms: songs, music, theater, dance
   d. Spanish-speaking performers: live-action, animated, muppets

2. In order to make curriculum goals of Sesame Street more comprehensible and thus more accessible to the Spanish-speaking child, the following strategies will be utilized:

    a. Presenting Sesame Street goals in the Spanish language so that the child will learn the concept and later be able to transfer the learning to another language (English), while retaining the Spanish language.

    b. Labelling and recognition of sight words (In Spanish) which are often encountered in Spanish-speaking children's environments.

3. To familiarize the non-Spanish-speaking child with the Spanish language and with Spanish customs.

Objectives for Children with Mental Retardation

1. In order to make certain Sesame Street curriculum goals are more accessible to educable mentally retarded children (mental ages 3-5 years), the following strategies will be utilized:

    a. Present simple motor activities which parents, siblings, and children can model.

    b. Present selected Sesame Street curriculum materials in their most elementary forms. Curriculum items to be emphasized: self-help skills, remembering, sequencing, auditory descrimination, geometric forms, practice, cooperation, entering social groups, different perspectives.

    c. Integrate Sesame Street curriculum goals within the context of simple motor activities (e.g., counting the number of times children tap a balloon to each other).

2. Program elements will be developed to foster the positive self-image of mentally retarded children and to encourage pride in parents of retarded children. The following strategies will be featured:

    a. Presenting mentally retarded children on the show interacting with cast members, muppets, and other children.

    b. Having mentally retarded children demonstrate their compentence in specific tasks.

3. Program elements will be developed to encourage Sesame Street's non-retarded audience to recognize and appreciate the mentally retarded child's abilities and limitations.

As you review these objectives, you will note commonalities. First, we are attempting to reach children at their level of understanding, whether it be through another language or some type of modification - or - expansion of the present curriculum. Second, by including children from various backgrounds and with various abilities, we are striving to reinforce each child's pride in himself. And lastly, we wish to familiarize our entire viewing audience with children who are similar to them in many respects and yet different in others. Inherent in these commonalities is a CTW philosophy of including on the show children of different colors and races, speaking different languages and children with various developmental special needs and integrating them as naturally as possible.

One of the best examples of this philosophy is a segment in which various Sesame Street cast members say "Good Morning"; one speakes in Spanish, another in English and another in sign language.

This brings us to another area of programming which attempts to meet some of the needs of children with developmental special needs. We have a cast member, Linda Bove, who is an actress from the "Little Theatre of the Deaf". Linda sometimes appears on the street as a teacher - teaching simple signs to others, as well as methods of handling activities of daily living; such as how she knows when a doorbell is ringing or how she speaks to her friends in the dark. Linda is also seen encountering and coping with many of the problems we all share; such as looking for a job, or simply being in a bad mood. Our objective is to portray Linda as an important/valuable human being who has, as we all do, different abilities and limitation. Signing is just one alternative method of communication.

Research

Since Sesame Street continues to be an experiment in instructional television for preschoolers, continuous evaluation takes place in order to improve the show. Inherent in this is continuous feedback between our full time research and productions staffs. The workshop has developed a set of administrative steps, called the CTW model, which has designed to serve as a liasion between research, production and our target audience.

What I'd like to do now is discuss some of those steps in relation to our first year of programming for children with mental retardation.

After a decision was reached to expand programming to include those children, seminars were held with special education advisors to familiarize the CTW staff with the target audience and generate specific program directions. Some of the advice included producing slower paced segments, eliminating distracting visual and auditory stimuli and avoiding abstract animation. We were also advised to give the children a lot of positive reinforcement. Music was supposedly a great motivator and lastly, repetition was suggested as an important part of programming for this audience.

The staff continued to familiarize themselves with the target group and during the broadcast season, twenty three segments were produced. I would now like to show you a sample of some of the segments.

The Sesame Street Research Staff conducted a formative study[1] to evaluate the effectiveness of these segments both with children with mental retardation and our regular target audience. The study included testing the attention of the "Play To Grow" segments and regular Sesame Street segments. We also evaluated comprehension of "Play To Grow" segments by children with mental retardation. An attitudinal study was conducted to determine how a group of second grade students reacted to a segment which featured children with various developmental special needs.*

On tests of attention, both groups of children averaged from "high moderate" to "very attentive" after viewing "Play To Grow" segments. Children with mental retardation participated more than the target preschool group, both physically or verbally. In addition, some of the segments with the highest attention rating were segments of computer animation and those with abundant visual or auditory stimulation.

Comprehension tests indicated that, in most cases, children were able to understand and/or model what occured in the segments.

Finally, second graders who were asked questions in the attitudinal section revealed that they were able to recognize subtle differences (e.g., a particular child needed more help) between children with mental retardation and other children on the set. The tested children noted adult cast member's "special" attention at times to the children with mental retardation. But overall, the second graders expressed a desire to play with children on the set who had developmental special needs, thus indicating the absence of prejudice.

Reviewing these results, you will see some of the lessons we learned in our first year of programming for children with developmental special needs. As previously mentioned, we were advised to keep segments slower paced as well as sparse. However, we learned that when translated to television, this advice does not hold true. All children enjoyed segments which were exciting, when goals were clear and included unusual visual and auditory techniques which are unique to television.

---

* A segment on Special Olympics was included.

We also learned that there is no need to give extra reinforcement to children with developmental special needs. Programming at present stresses equal reinforcement to all children rather than singling out any child for special treatment. Perhaps the most interesting result was revealed in the attitudinal study. Absence of negative attitudes towards children with developmental needs, is a positive finding. Particularly in light of P.L. 94-142 and our emphasis on mainstreaming, it is possible that children's awareness and acceptance of children with developmental special needs can be enhanced through a program like Sesame Street.

In 1975 the President's Committee on Mental Retardation[2] stated that "Television can have a favorable impact on attitudes simply by including persons with handicaps among groups in normal situations... Their inclusion would condition audiences to accept handicapped persons as part of the pattern of everyday living." The results of our study tend to concur with the Committee's statement. It also implies continued expansion in this area, both for Sesame Street and all television programming.

It is also possible that we can apply the lessons to bilingual and bicultural programming. The strength of a program like Sesame Street is not producing segments for and featuring "one labelled group". Rather, it's strength lies in the fact that every child is portrayed first and foremost as a child. Cultural, physical or intellectual differences can, and should, be accepted and presented. Wolf Wolfensberger, a pioneer in the "normalization" principle stated that "the humaness of a previously devalued person will not be fully acknowledged or his normalization attained until significant numbers of valued members of society are willing to share their lives with him."[3]

Thank you for allowing me to communicate with you how we have, with our innovative practices, begun to "share the Street" with bilingual, handicapped children in Spanish communities.

Note:

Barbara Kolucki is the Special Education Coordinator for the division of Children's Television Workshop; Community Education Services. CES personnel serve as resources to anyone interested in actively employing CTW productions. In addition, supplementary written materials are available from CES at minimal costs. Spanish Activity Books and Training Films can be obtained as well as written materials which are appropriate for children with developmental special needs.

Inquires and orders can be sent to:

Children's Television Workshop
Community Education Services
One Linclon Plaza
New York, New York 10023

Footnotes:

1. Ardi, D. Formative Evaluation of Sesame Street "Play To Grow" materials.

   Unpublished manuscript, Children's Television Workshop, 1976.

   Report of formative research on experimental Sesame Street segments for children who are mentally retarded.

   - for a comprehensive review of Children's Television Workshop see Lesser, G.S. Children and Television: Lessons from Sesame Street. New York: Random House, 1974.

2. Mental Retardation: Century of Decision.

   Report to the President.

   President's Committee on Mental Retardation.

   March, 1976.

3. Wolfensberger, Wolf

   The Principles of Normalization in Human Services.

   National Institute on Mental Retardation.

   Leonard Crainford. Toronto, 1972.

CEC
ERIC
CEC Information Center on Exceptional Children

THE COUNCIL FOR EXCEPTIONAL CHILDREN
1920 Association Drive
Reston, Virginia 22091
(703) 620-3660

June 23, 1977

Barbara Kolucki
Community Education Services
Children's Television Workshop
1 Lincoln Plaza
New York, NY 10023

Dear Colleague:

Thank you for your participation in the 55th Annual International Convention of CEC, held in Atlanta. We are happy to tell you that your paper has been reviewed and is now being processed for the ERIC System.

We estimate that the papers will be abstracted for the October issue of RESOURCES IN EDUCATION (RIE), with abstracts arranged according to session number.

Your abstract will appear also in Volume 10, Number 1 of EXCEPTIONAL CHILD EDUCATION RESOURCES (ECER), the quarterly journal published by CEC and known previously as EXCEPTIONAL CHILD EDUCATION ABSTRACTS.

The full text of each paper we received and screened favorably will be available in hard copy and microfiche from the ERIC Document Reproduction Service (EDRS). When we send you a copy of your abstract, at the time of its publication, we will enclose an order form which gives pertinent information for obtaining documents from EDRS. Some persons reproduce the order form so that when requests come for a paper, the paper's ED number (ERIC order number) can be written on the order form and sent to the requester.

Papers received this year were of a high quality, both in content and technical preparation. We thank you for your continuing efforts which contribute positive changes in the lives of handicapped and gifted persons.

Sincerely,

Marion Cambel

(Mrs.) Marion Cambel
Acquisitions Coordinator

May we please have a
second copy of your
paper for inhouse tracking
MC

AN EDUCATIONAL RESOURCES INFORMATION CENTER

U.S. Prison Inmates Tutor Visitors' Children

By JENNIFER DUNNING

Every week 4-year-old Gena Candy plays with brightly colored toys, watches "Sesame Street" and sometimes has a spelling lesson—at the Metropolitan Correctional Center in New York City. She is one of 50 children who do just that while their parents visit inmates in the short-term Federal correctional facility on Park Row. It is all part of a new prison day-care program sponsored by the Federal Bureau of Prisons and the Children's Television Workshop.

And Gena's tutors are prisoners.

"They need and I need," one inmate said. Another said: "Criminals and kids—they just don't seem to go together, or at least they didn't. We're changing that."

Details of the program—now in effect at eight prisons across the country—were announced in New York yesterday at a news conference conducted by members of the Bureau of Prisons and the television workshop, which created the "Sesame Street" children's program.

The Sesame Street Prison Project began last December at the Metropolitan Correctional Center and is staffed by seven volunteer inmate-tutors who also serve as confidants, cuddlers and play supervisors, along with a member of the workshop.

Five days a week for a total of 23 hours, children of all ages may come to the center during prison visiting hours to play games, learn new skills, and watch tapes of "Sesame Street."

Started in Fort Worth

The project was developed three years ago at the Federal correctional center in Fort Worth in an attempt to alleviate chaotic conditions in prison waiting rooms, where young children are often left unsupervised for long periods of time while parents visit inmates.

The Metropolitan Correctional Center has the only such program in New York State, but another is planned for the Bedford Hills Correctional Institute and centers are expected to be set up in state and Federal institutions in four more states.

The Sesame Street Prison Project aims chiefly at the easing of both the children's and parents' anxieties, but its founders feel it is also useful as a learning and socializing process, both for the children and the inmates. Several inmates have gone on to related child-development after their release.

The program is open to all prisoners except sex offenders and child molesters. Besides administering most of the program, staffing it and building such facilities as the sunny, gaily decorated playrooms at the Metropolitan Correctional Center, prisoners subject each other to rigorous screening procedures before admission to the project.

"We had to encourage them to be more flexible," said Evelyn Davis, vice president of the workshop's community education division. Members of the workshop conduct training sessions with the inmates, who are also taught child care and craft skills by local colleges and community groups.

The New York Times/Tyrone Dukes

Frank Cook, inmate at Metropolitan Correctional Center, introducing Grover, Sesame Street puppet, to 4-year-old Geeta Bell at prison day care center.

Inmates use TV to babysit at U.S. prison

By RICHARD SCHWARTZ
and MARSHA KRANES

It's not called Open Sesame, but it could be—because it's a program designed to open doors for federal prisoners and their children.

The program, announced today at the Manhattan Correctional Center, makes use of videotapes from the "Sesame Street" television series and the tutorial services of inmates to keep prisoners' children happily occupied during family visting hours at the 500-inmate federal facility on Park Row.

Before the project was launched five months ago, the children "were obviously bored and causing problems" for staff and family visitors, said Norman Carlson, he is director of the Federal Bureau of Prisons, which operates 37 federal facilities across the country.

2 PLAYROOMS

About 50 youngsters from 3 to 10 gather weekly in two playrooms that have been cheerfully and colorfully decorated and furnished by inmates. There they watch "Sesame Street" tapes. Seven inmate-tutors follow up the TV show's imaginative alphabet and word-skill lessons with special programs prepared by educational advisers.

With Cookie Monster, Oscare the Grouch and other Sesame Street characters looking on from bulletin boards, the chi[illegible]n can play records, paint, [illegible]d books or comics or play with puppets.

Prisoner Frank Cook, one of the inmate tutors, called the program "a meaningful experience for both the child and myself." Cook, 30, who is serving a four- year sentence for transporting a stolen car across state lines, was a social worker. He hopes to go back into society and work in the human services field."

THEIR MOTIVES

He said inmates are participating in the program either because they "want to be a better parent" or 'in conjunction with college studies."

Cook said the program helps the youngsters because "it's like plugging in for the missing parent . . . It's a humanizing experience. It means something to be able to sit down with children and relate to them and play with them. In prison you don't normally see children, much less talk with them and teach them. I had three or four kids say I'm the best friend they have in the world, which means a hell of a lot to me.

Joan Ganz Cooney, president of Children's Television Workshop, producer of "Sesame Street," said she hoped the program would spread to other facilities. She called it "an atempt to reach the children from disadvantaged homes" that "brings a sense of caring to a circumstance that once was, at best, aimless and awkward for children."

According to Carlson, the program was first tried two years ago in two Texas jails and has since been introduced into six other institutions, including the Manhattan facility.

'Sesame' behind bars

Post Photo by Terence McCarten

Vincent Ciardello, a prisoner at the Manhattan Correctional Center, plays with 5-year-old Gina Carino as part of a new jail program in which inmate-tutors work with the children of other prisoners using TV stories during visiting hours. See story, Page 21.

FINAL ★★★

DAILY NEWS

Cloudy and humid,
low 80s. Sunny
tomorrow, low 80s.
Details p. 103

Vol. 58. No. 286 New York, Wednesday, May 25, 1977 Price: 15 cents

Big Bird Goes to Jail

Inmates Open Sesame Street

It's a spontaneous remark, as unrehearsed as a sneeze. The man is talking about his deprived childhood. He's telling how it feels to be one of 17 kids in a family whose father has vanished into thin air and, knowing the psychological trauma he has suffered, he wants to spare others.

"No kid should be deprived of someone to look up to," he says. The man speaking with the voice of experience is an inmate of the Federal Correction Center in Seagoville, Tex.

"They need. I need. Maybe we can fulfill each other's needs," says the man in the course of a half-hour documentary filmed at the federal center.

The inmate's identity is not revealed but there's no mistaking his co-stars.

PETER COUTROS

There's Oscar, the misanthrop garbage-can habitue who's forever blowing his lid. And Big Bird, tall and unstately. And Bert and Ernie and the Cookie Monster and all the other folks who get their mail on Sesame Street.

Maybe they're not the originals — they're were humans, taking their parts — but they'll do, and what they do is comprise the Children's Television Workshop. The Sesame Street Project, as their effort is known, is an experiment being conducted in seven federal prisons in which prison inmates volunteer to educate and entertain other prisoners' children when they come to visit the incarcerated parent.

Local Program Unveiled

Yesterday, the local version of the national program was unveiled at the Metropolitan Correctional Center at 150 Park Row, where the media were given a screening of "Sesame Street Goes to Prison," which will be telecast on Channel 13 next week.

After the film and an assessment of the program by Norman Carlson, director of the Federal Buerau of Prisons, and Larry Taylor, warden of the correctional center, Frank Cooke gave his impression of the project.

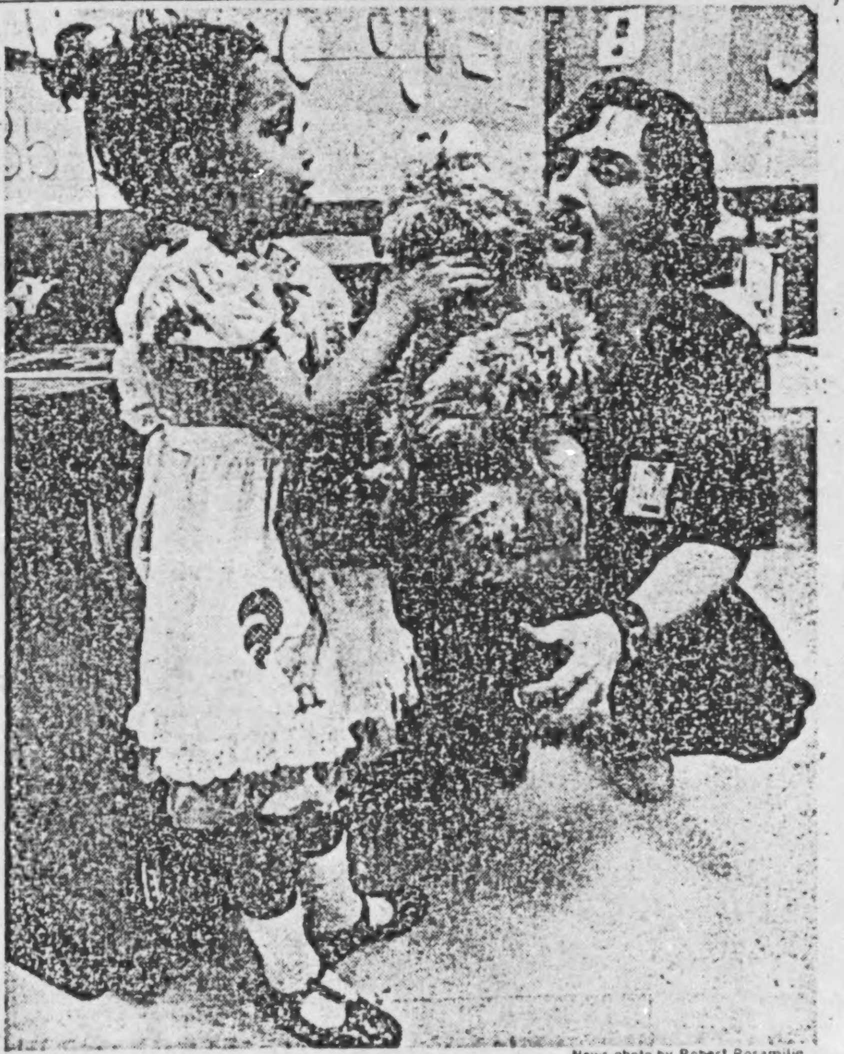
"One kid said I was the best friend she had in all the world," Cooke said and the way he said it, you knew it must have been music to his ears.

Had Done Counseling

"Before my troubles started, I had done some child counseling," he said. "And now, I'm taking courses along the same line at Empire State University, so I think I'll get into the field when I get out of here."

Unlike Cooke, Vincent Ciardello and Angelo Prisco have no intention of entering the child-guidance field. They'll be going back into construction when they're sprung from serving sentences for contempt.

Meanwhile, they get down regularly to the two rooms that serve as the Sesame Street annex at the Metropolitan Correctional Center, and when Irene Carino, 8, and her 5-year-old sister, Gia, come to visit their dad, Ciardello and Prisco amuse the little girls while their parents talk in the visitors' room.



News photo by Robert Rosamilie

Inmate Frank Cooke with Geeta Bell at Metropolitan Correctional Center.

The News World

NEW YORK, NEW YORK
WEDNESDAY, MAY 25, 1977

'Sesame Street' shown in prisons

By Cheryl Smith
NEWS WORLD STAFF

"Sesame Street," the popular children's television show, has found its way into a most unlikely place: federal prisons.

Due to efforts of the Children's Television Workshop and the federal prison system, experimental projects called "Sesame Street Centers" have been started in eight prisons nationally, including the City's Metropolitan Correctional Center (MCC).

Daycare during visiting hours

Open on five visiting days, the center provides a place for prison inmates to tutor and entertain children of fellow inmates in a daycare situation, centering on videotapes of "Sesame Street."

The pioneer project was started three years ago in a Texas prison and has been called "a success worthy of duplicating elsewhere in the nation's penal system" by Norman Carlson, director of the Federal Bureau of Prisons.

"These are excellent programs which help inmates by involving them in helping chidren," he added.

The MCC program began last year and is presently the only prison facility with such a center, although similar plans are underway for other N.Y. state prisons.

The colorful, two-room center is located off the lobby and is staffed by seven inmates specially trained to work with children.

The center has given inmates a new sense of pride and value. They built the benches, counters and stools, painted the walls and laid the carpet for the rooms. Besides videotaping "Sesame Street" shows off the air, the inmates designed and distributed leaflets informing the inmates and their families about the program.

Frank Cooke, 30, one of the tutors, explained that the programs included painting, reading and discussing the TV shows.

"I just help to reinforce what the children learn from watching the show," he said. "It's a very rewarding experience.

Not like a jail

"To the children, the center doesn't even look like a jail," said Cooke. They are shy in the beginning, until they see the other kids having fun and then they don't want to leave," he said.

The ideal situation, as practiced in some prisons, is to allow both the parents to participate in the learning process at the center with their children, which draws the inmate closely into his family.

Unfortunately, MCC's center is located next to the lobby and is a security hazard. Since inmates are not allowed to travel between floors, it is not possible for them to share the center with their family. Instead, the spouse brings the children upstairs to visit the inmate paren, and then back downstairs to the center for the remainder of the visiting hours.

Sacrifice of space

The overcrowding problem that faces at least 30 per cent of the nation's prisons is a great obstacle to more programs of this kind. Although the situation at MCC is not ideal, it is "still a tremendous sacrifice, in terms of space," one prison spokeswoman said. "In some prisons, the inmates sleep in the corridors. To have a center like this would be a real luxury," she said.

MCC Warden Larry Taylor said the project helped take the strain off the sometimes overcrowded visiting facilites and gave the parents time to visit privately.

"This is typical of the kind of outreach effort we have continued to pursue in our attempt to reach children from disadvantaged homes with our educational programming," said Joan Cooney, president of Children's Television Workshop.

"Wherever there are children and adults we will try to reach out to them," said Evelyn Davis, vice president of CTW's community education division. "Prisons are a logical extension for our activities," she said.

"I love it," said inmate Angelo Prisco as he held one 4-year-old. "This is a great program."

Cooney, CTW president, summed everything up: "This project is a winner for everyone."

Metropolitan Correctional Center

Frank E. Cook, an inmate trained as a tutor, helps reinforce "Sesame Street's" educational curriculum with visits to children of other inmates.

Counselor Herb Bardavid talks with a child of a prison inmate to help him with his problems.

Newsday Photo by Dan Neville

Help For The Prison Family

With a mom or dad in prison, it's the kids who have to learn to get along in society

By David Behrens

Danny, who is 10 years old, was talking about his father. The other children, sitting around a long table, listened. Some doodled absent-mindedly. All of them have fathers who are in jail or were recently released.

Last year, Danny's father was arrested for assaulting the boy's mother. He was jailed, let out on bail and is now awaiting trial. He probably will be placed on probation, Danny thinks. But he does not know why it all happened. Bright and cheerful, he comes from a comfortable middle-income family. He often tugs at his New York Mets baseball cap and he talks in a piping little-boy voice, often slightly plaintive.

"Right now," he began, "my father is living with my grandmother, and my mother is living with me." Danny giggled because it sounded funny.

"Why don't you see him?" asked Herb Bardavid, a psychiatric social worker, sitting across the table. Twice a month, Bardavid meets in Hempstead with this children's group, all between 8 and 13 years of age, all with one thing in common: One of their parents has been in jail. Sometimes as many as a dozen attend the evening rap session. "Do you see him at all?" Bardavid asked again.

"No, " Danny said. He let out a big sigh. "He writes me letters." There was another sigh. "He has all this time to see me, but he doesn't."

"Why?" Bardavid asked.

"What should I say . . . hmmmmmm . . . because, he's crazy?" Danny giggled again at his own joke. "No . . . mentally ill . . . He tried to kill my mother."

Danny hid behind his Mets cap for a moment. His mother, he said, was attending college classes one night and his father drove to the school, hid in her car and when she came back to the car, pulled a knife. It is not clear as yet what motivated the attack. His mother was not hurt.

"I wrote him letters," Danny said. "I gave him five questions. And the first one was why you did it? So he wrote, 'I cannot tell you right now, because your mother might use it against me in court.'"

Danny laughed a silly laugh.

"I used to write him letters," Danny murmured. "I'm angry at him. So he sometime writes me: 'Why are you still angry at me?'" Danny shrugged, pulled his Mets cap over his face again and stacked a little pile of pennies he had in his hand.

"Why are you angry?" Bardavid asked.

"'Cause of what he did to my mother," Danny said.

"Do you miss him?" the counselor asked.

Danny paused.

"Yes . . . and no," he said. "No. I don't miss him because I don't want to be near him. I don't want to see him or anything." But how about before, he was asked.

"Oh yeah. We'd play ball in the backyard, you know. Lots of good things. And the part I don't like . . . I'm angry at him . . . oh, I told you that . . ." he trailed off.

Sometimes, his friends ask where his father is. Danny says his father is living with Danny's grandmother. "I tell them my mother and father had a fight, and my father tried to kill my mother, and she's trying to get a divorce. I don't mind telling that. I mean, I don't tell them what time it happened and all that."

"What makes you feel like crying?" Bardavid asked.

"When I hurt myself, like when I bump my finger," he said.

"Is it okay to cry," the counselor asked.

Danny shrugged. "I cried sometimes when me and my mother talked, about why my father do it. Like why did he leave and like that. My mother said I'd have to ask my father."

Danny sighed again. "He had all this time to phone me. Then he says the lawyer says he shouldn't phone. He's just telling the lawyer to say that. That's what my mother says. I trust my mother." He giggled again. "I think the lawyer is crazy too," Danny said.

• • •

Danny is exceptionally articulate, Bardavid said later. The usual reactions are silence and shame.

For the past year, Bardavid has been shepherding this group of troubled children—a group created by Prison Families Anonymous, a nonprofit community agency based in Hempstead. It was formed three years ago to aid the families of men and women who are behind bars or who had recently served jail or prison time.

Twice a month, about a dozen children such as Danny come to the Hempstead office of Prison Families Anonymous on Jackson Avenue. There they meet with Bardavid and another counselor, Pat McDonald, a Hunter College psychology student who recently joined the program.

Bardavid, a 33-year-old Adelphi University graduate with a master's in social work, was raised in Queens. He has worked in a number of drug and alcohol programs in Boston and New York. Before coming to Long Island, he was program director of a halfway house for former convicts in Manhattan. In addition to his duties with Prison Families Anonymous, he also works in a program for abused children in Levittown.

Most of the sessions with the children of prisoners and former prisoners, Bardavid said, are an exercise in frustration. His group usually consists of about 12 children, evenly divided—half boys, half girls, half white, half black. Sometimes they will rap. If nobody feels like it, they play games. At times there's a lot of spitball throwing, but it is, after all, their session.

Bardavid has to work hard to draw the children out. They don't empathize well with each other, so some of the games start like this:

"I feel angry because . . ."

"I feel sad when . . ."

"I don't like what my father did because . . ."

And it does work, Bardavid said, with each of the children sharing feelings they rarely or never express at home or in school.

For most of them, he said, there is a strong sense of shame. Having a parent in prison is a problem they almost all hide from their friends. "Most of them have no place to take these feelings, no outlet," Bardavid said.

He has also found that most of the children have trouble relating to men. "I can say the most benign nonthreatening thing and I'll lose a kid for the whole evening." Bardavid speculated that often their own fathers were demeaned at home, and many have been deprived of a male role model at home.

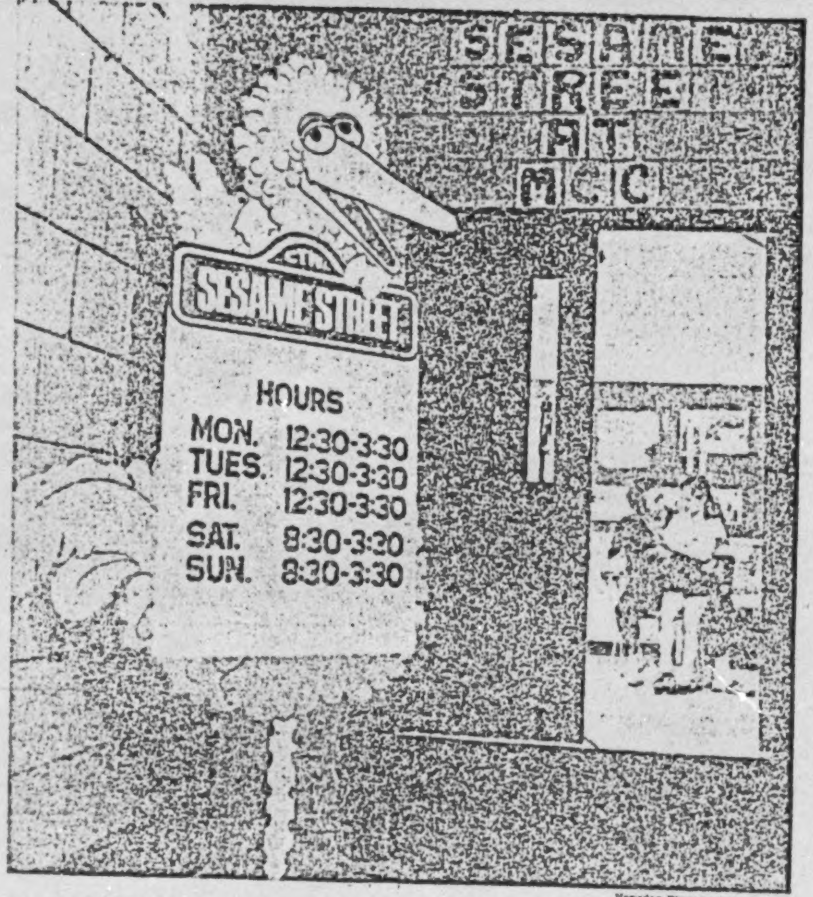
The problems are often stunning, he said.

One child's father had killed the child's grandfather 10 years ago. Another father was an alcoholic. There were fathers who beat their children. There were some who visited, gave their children a taste of fun, then disappeared. One girl was afraid she, too, would grow up to be an alcoholic. Some worry about following in the father's criminal footsteps.

"Some boast, because they know no other way of expressing things without feeling their shame. Some are confused. Some don't know what their father even did to get arrested, and some don't want to know," Bardavid said.

All of the children are the offspring of Prison Families Anonymous members, who also hold weekly meetings to share problems. The group also meets twice a month in Suffolk at a Deer Park church, according to Dee Cunninghham, the organization's coordinator and a peer counselor.

To try to reach people early, the group is planning to set up an information table at the Nassau County Courthouse this fall. And a table is already manned several days a week in the lobby of the county jail. The idea was a brainchild of a social worker, Karen Martin, now the organization's executive director, and several women whose husbands were in jail at the time. Until they obtained financing last year from the North Shore Unitarian Church, they just scraped by, meeting in local churches, slowly enlisting the support of families who needed them. /II



Newsday Photo by Stan Wolfson

Big Bird beckons youngsters at the entrance to the Sesame Street Child Care Center in the Manhattan Correctional Center.

Big Bird Goes Behind Bars

Jimmy Brown, now finishing a three-year sentence for stock fraud, had not expected prison life to be like this: a giggling child, sitting on his lap, calling him "her best friend." An 8-year-old named Irene was also surprised the first time she came to the Manhattan Correctional Center, the city's new federal prison. She had come to visit her father and found Sesame Street instead.

In a pastel-shaded room filled with toys, children's drawings and a TV set, Irene sat on Jimmy Brown's lap. She had visited her father for a few minutes and now she played with an Oscar the Grouch puppet. Nearby, her 5-year-old sister, Gia, was looking high and low for the Cookie Monster, aided by another inmate, Frank Cook. The only guard at the door had an unmistakable profile: a 6-foot-high cutout of Big Bird.

Big Bird was holding a placard that read: "Sesame Street Parent-Child Center."

The day-care center inside a prison? A few years ago, the concept would have been considered revolutionary. Now, many prison officials consider it almost essential, especially as visiting hours have been lengthened and liberalized at many institutions. So today, there are Sesame Street centers, staffed by inmates, for visiting children in eight federal prisons across the country, with plans now calling for similar centers at almost all of the U.S. government's 37 prisons.

The extension of Sesame Street behind bars has come about through an unlikely partnership linking the Federal Bureau of Prisons and the Children's Television Workshop, creators of the children's program. A few weeks ago, prison and television officials came to the new prison on Park Row to unveil the day-care concept.

It all began three years ago, almost by accident, according to Norman Carlson, director of the Federal Bureau of Prisons. In the past, Carlson said, visiting children were usually confined to crowded and noisy waiting rooms in prisons, usually bored and restless, often disruptive and a problem for their parents, other inmates and staff. (One prison official said, "You get tired of pulling children's arms out of Coke machines.")

Three years ago, Mary Green, a Texas coordinator for Children's Television Workshop, happened to visit a federal prison in Fort Worth and witnessed the chaos. She immediately suggested an experiment: A day-care center for visiting children, to be run by inmates under the direction of a professional counselor, who would use the Sesame Street programs to entertain and instruct the children.

For parents, the day-care center would mean that their visit would not be disturbed by restless children bored by adult talk. Since 1974, more than 100 inmates, trained in the fundamentals of child-caring, and more than 300 children have participated in the pilot program at two Texas prisons. On Christmas Day, the program was extended to Manhattan, and subsequently to prisons in North Carolina, West Virginia, Wisconsin, California and Kentucky. In Manhattan, for instance, the center is open from

—Continued on next page

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Big Bird goes behind bars

—Continued

8:30 AM to 3:30 PM on weekends and for three midday hours on three days during the week. Through the day, the inmates on duty ("tutors," they are called) can call up taped segments from Sesame Street programs or, for older children, from The Electric Company. The prison tutors then help to reinforce some of the learning experiences, according to Joan Ganz Cooney, president of the Children's Television Workshop.

The prison program, she went on, provides children with "a magical blend of entertainment and education." But more than that, under the personal attention of their tutors, there is "an extra benefit, a sense of caring in a circumstance that once was at best aimless and awkward."

Cooney was asked if the program made prison visits *too much* like fun. She answered briskly:

"Most of these children understand this isn't school. They've been through traumatic experiences—the split-up of their homes, their fathers or mothers going away, then visiting them and have to leave that parent again. They know exactly what's going on and it is *not* fun. But we are in the prisons because that's where the children are, and it's a great opportunity to provide learning experiences and a chance to interact with adults. But they are not fooled for a minute."

When the Sesame Street Center opened for business in New York, Jimmy Brown and fellow tutors Frank Cook and Vinnie Ciardello were on duty. Little Irene and Gia were the first to arrive at the Center after a quick visit with their father.

"Are you Big Bird?" Gia asked everyone.

Unlike some children, she and her sister did not think they were visiting a school or hospital. Their mother had told them their father was in prison. But, like most youngsters caught up in Sesame Street fantasy, they did not mention the subject.

"If I was asked about myself and why I was here," Brown said, "I'd just say that I made a mistake. But no one asks. So we go along with what the child wants to believe. Sometimes they'll ask why you're in the 'hospital' or are you getting better or do you know their father? It's a big place, I'll say, if I don't know him. But they don't ever seem sad here. Most of the time, when visiting hours are over, they don't want to leave."

Brown had been married and had lived in Jericho before he got into trouble with the law. His children are now 17 and 19 years old. "I'll tell you this," he said, "If I had had this experience a long time ago, I know I would have related to my own kids a lot better than I did." He is now 41, and had remarried just before he began his three-year sentence; he and his wife plan to start a new family when he is released in nine or 10 months, he said. But he doesn't want his children to visit him: "We're not in touch. I'd rather they didn't come here."

He is happy about his "new" children, about 50 of them who come to the center weekly. "These kids, they come in a few times, and they start a definite relationship. Right away, they start looking for you. Where's Jimmy? Where's Vinnie? Where's Frank? And if you're not there, they're disappointed. We have our favorites, too, but we never show it. Me, I like the rough kids. Growing up on the Lower East Side, I relate to them."

"Are you Big Bird?" Gia asked him again.

"You've come to visit me," Brown grinned. Gia smiled sheepishly.

Earlier, a film to be shown on Ch. 13, "Sesame Street Goes to Prison," was screened by the visiting officials. Filmed in Texas, it depicts the early days of the day-care experiment and the training course each of the inmates must undergo. One sequence shows a group of inmates and children singing a song about cows. "How do you milk her? Swish! Swish! Swish!" went the lyric. Inmate Frank Cook was asked how he felt singing such songs. "Not embarrassed at all," said Cook, in prison for stealing a car. Like his fellow tutors, he was carefully screened before entering the program.

According to prison officials, the inmates tend to apply even higher standards in screening fellow applicants for the program than the prison staff does. An inmate with prior teaching experience is rare, but now many are thinking about possible careers in the child-care field on the outside. "With a careful selection process, there is no reason why this idea couldn't work in state prisons too," said Peggy Frandsen, assistant to bureau director Carlson. "These people really care about kids."

In the film, one of the Texas prisoners tried to sum it up: "If they grow up and be like we are, how can the world become better?" —Behrens record industry was finally uncovered, so too I believe the television industry is in for the same expose.

I suppose after this article that the gentleman over at ABC (now a vice president) who at one time was Merv Griffin's talent coordinator, will never allow the likes of Norman Charles to grace any of his networks variety shows. But that's the price I'm willing to pay for honor and truth. When he rejected me on the Griffin Show (on what grounds is beyond me, for no performer in this country today sings with any more heart, mine and soul felt sincerety than I) but I was turned down to appear on Griffins Show. This happened about eight or nine years ago, when I was tryin gto use the ministry of love on Broadway to uplift youth and young adults (and continue to this day, to do likewise). I sort of felt that the country and youth especially should be aware of the fact that someone is out there on their turf, caring, sharing, trying to understand and speak to their precious needs. But I was rejected. I suppose my being a United Methodist Minister didn't help either; yet and still there are over nine million United Methodists in America.

If the black muslims in America have risen so fast, claiming the despair that resides in young black hearts and souls, it's because my kind of witness of love (that has no religious tag on it, really, but comes forth, unconditionally to make a decided difference without labels and demands) has been sadly unexposed to the country.

Yes, you're right, I am an angry black man, and if you give serious thought to this honest and truthful piece, you'll understand the clear and undeniable cause of the anger. I'm not perfect. Who is? But I am a man of honor and principle. All I've asked out of life in America is a fair and equal chance to develop my full self and its potential. And when anything or anybody dares to manipulate that sacred endowerment, then I think it's time we declared war on it.

I say take up your pen and write to the three major variety talk shows, and even some local shows, and express your feelings about the lopsided content (especially entertainment wise) of their shows; and if they do not make an eventual change, then nip their power in the bud by turning off your sets. Believe me, if you ever turned them off, they would have no more power. To tell the truth, you the public have always had the real power, you just don't realize it as much as you could and maybe should, because if you did, then the behind the scenes corruption would soon be halted, and more than likely abated in a positive sort of way.

I say flex your power muscles when it comes to the television industry that takes in the millions (no, billions) but giving you the public very little in return. I say the day for substantial returns is in order: youth and youth projects should have more network exposure, and of course all kinds of new and exciting, tried and true talent, should be given their chance to be heard and hopefully appreciated. The federal government owes it to the citizenry of our great and blessed land to see to it that this corruption comes to an end. If Nixon could be dealt with, then why not a few hanky panky talent coordinators?

What do you think of this situation? I certainly would like to know; and I wouldhope that you would take time to let the networks know just how you feel.

anniversary as a concert artist. Throughout his career, his music has brought to audiences everywhere, tears of joy, shouts of approval and the warm glow of cherished memories.

tails, high[illegible], short skirts and two-piece bathing suits."

Voice from the gallery:

"Oh, death, where is thy sting?"

'Sesame Street' Reaches Into New York Jail

Big Bird finally made it to the Metropolitan Correctional Center after sojourns in other federal prisons, notably in Texas.

A program annoucned recently and endorsed heartedly by the Federal Bureau of Prisons, is "Sesame Street" a day care operation that entertains, teaches and otherwise occupies youngsters while their parents can really enjoy visiting hours.

The program was developed three years ago by the Children's Television Workshop, producers of "Sesame Street" and "The Electric Company." It had its start in federal prisons in Seagoville, Texas and in Fort Worth. Now it is workin gin seven prisons in other states, includin gCalifornia, Virginia, North Carolina, and New York.

The Sesame Street Prison Project began here last December at the Metropolitan Correctional Center. It's staffed by seven volunteer inmate-tutors who serve as confidants, nurses, and play supervisors along with a member of the workshop. The inmate-tutors went through an indoctrination period before they could begin work. They are also taught child care and craft skills by local colleges and community groups.

In the Texas programs, many of the inmate-tutors later went into the child care or human relations field after they were released from prison, further pursuing courses in college. They received credit for their prison work.

The program works like this: for five days a week for a total of 23 hours, children of all ages may come to the center during prison visiting hours to play games, learn new skills and watch tapes of "Sesame Street" in two playrooms.

The program was started, according to Evelyn P. Davis, CTW Vice PSresident, Community Education Services, in an attempt to alleviate chaotic conditions in prison waiting rooms, where young children are often left unsupervised for long periods of time while parents visit inmates.

"It has been complete success everywhere we have started it," Ms. Davis revealed.

The inmate-tutor program is open to all prisoners except sex offenders and child molesters. Besides administering most of the program, staffin git and building such facilities as the sunny gaily decorated playrooms at the Metropolitan Correctional Center, prisoners subject each other to rigorous screening procedures before admission to the project.

"We had to encourage them to be more flexible," said Ms. Davis.

The program is both beneficial to the children and the inmates. The children watch "Sesame Street" tapes and with the inmate-tutors follow up the TV show's imaginative alphabet and word-skill lessons with special programs prepared by educational advisers.

With Cookie Monster, Oscar and Grouch, Big Bird and other Sesame Street characters lookin gon from bulletin boards, the children can play records, paint, read books or comics or play with puppets.

The Metropolitan Correctional Center has the only such program in New York State, but another is planned for the Bedford Hills Correctional Institute and centers are expected to be set up in State and Federal institutions in four more states.

Look For
THE INSIDER
in Friday's
CHALLENGE

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Look For
THE INSIDER
in Friday's
CHALLENGE

GREENVILLE, S.C., TUESDAY, JUNE 21, 1977

Beginning

The Greenville County Human Relations Commission is trying to increase its visibility and its credibility. Executive director Josh Higgins thinks recent Sesame Street workshops were a good beginning. A story about the commission's current projects is in Part II, Page 1.

ACCENT GREENVILLE

• Sports • Comics • Classifieds • Deaths

Workshops help panel break ice in community

Josh Higgins said he and the Greenville County Human Relations Commission have broken the ice.

Higgins, the commission's director for the past 10 months, said he learned when he first came to Greenville that the commission was not well-known in the community.

"We needed an ice-breaker project to bring more visiblity to the commission and also to help build some credibility between the people and the commission," Higgins said Monday.

He thinks the Sesame Street workshops the commission co-sponsored in April and May served that purpose.

The sessions — conducted by a representative of the Children's Television Workshop — were designed to help day care center workers and parents use the concepts seen on the Sesame Street television program to provide learning opportunities and fun for their children.

"We feel we have implemented a very meaningful project," Higgins said.

The Children's Television Workshop representative will return to Greenville and work with groups and organizations as needed.

Since the Sesame Street workshops, the commission has been barraged with telephone calls, he said, many of them employment complaints and some housing complaints.

[illegible] take a negative attitude toward area businesses in employment matters, he said, but to work with them in encouraging employment of capable persons, both black and white, male and female.

Higgins said he's pleased that a fast-food restaurant chain has asked the commission to assist it in an affirmative action program, with particular emphasis on increasing the number of blacks in middle management jobs.

The commission will continue trying to increase its visibility in the community, Higgins said, using films as one method to do that.

The commission has on loan this summer from the Children's Television Workshop two Sesame Street films — one geared toward kindergarten-aged children, the other for older children. Any group interested in seeing the films should contact the commission.

Higgins also hopes to begin a film project using full-length feature films to promote better human relations.

The first film, "To Sir With Love," has been ordered and will have several showings in the community this summer, Higgins said.

"We hope to be able to build up a film fund," financed through contributions from businesses.

"We want to bring in the kind of film that will get people talking." Sometimes, a speaker will be fea-

APPENDIX III

PUBLIC AFFAIRS

General Clippings

MACON, GA.
TELEGRAPH
D. 50,500

MAR 1 1 1977

The Sesame Street Gang

Sesame Street's Anniversary

A Few Blossoms in TV 'Desert'

By JOAN GANZ COONEY

TODAY "Sesame Street" will broadcast its 1,000th hour of original television programming. That program will be vastly different from the first show back in 1969.

Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate this landmark. They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation and to carrying the "street" to new settings: the forest, the sea, the rural South.

An economist once noted that 1910 was a crucial year in human history because that was the year when the medical profession began to do more good than harm. I liked to think that 1969, when Sesame Street became a part of our culture, presented a similar watershed for children's television. I had a glimmer of it again two years later when "The Electric Company" burst on the TV scene as a potential and pervasive tool for classroom teachers.

I have been buoyed by what Fred Rogers, and "Zoom," and the bilingual programs of "Villa Alegre" and "Carrascolendas" have accomplished on public television, and by the occasional positive programming on commercial outlets such as ABC's "Multiplication Rock" and "After School Specials," CBS's "In the News" and NBC's "Special Treats."

About This Article

The author is president of the Children's Television Workshop, creator of "Sesame Street" and "The Electric Company," two TV series for children.

Such efforts, however, must be viewed as bright but only occasional blossoms in the arid desert of television programs for children. This society is spending more money on advertising to children than in creating TV programs for them to watch — not to mention quality programs.

UNLIKE SO many institutions in American society, the problem of children's television is one of motivation, not money. Reallocating many of the resources that already exist in the industry could go a long way toward improving the content and variety in children's programming.

I AM very troubled by the most immediate and potentially disastrous misapplication of the medium: television violence. Americans are faced with an obsession with violence on the airwaves. One study reports that more than half of all characters on prime-time TV are involved in some violence, about one-tenth in killing.

A family hour was created by the TV industry to limit violence to programs after 9 p.m. (8 p.m. in the Midwest). The people who study audiences, the A.C. Nielsen Company, found that the curtain didn't drop when the family viewing hour ended. In fact, this season they found — to no one's surprise —that children can't be separated from the television mainstream audience. More than seven million youngsters under age 12 were found watching TV after they supposedly had gone to bed at 9 p.m. (or 8 p.m.). The family hour is to be applauded, but can't we do better?

THE SOLUTION is going to have to come in the programming itself, not in the scheduling. It is imperative for us to avoid undifferentiated violence on a mass medium, especially when we know the young people are watching. I believe commercial television can and will respond affirmatively to consumer demand for less violence in programming and for more and better children's programs.

I believe that the talent and the economic resources exist to address the problems of TV and to exploit its potential in the marketplace of education and ideas as well as the marketplace of products. There is still much more to be accomplished for our children. Meantime, Sesame Street and The Electric Company promise to continue to demonstrate in their arena that television can be applied positively, effectively and innovatively to serve social and educational purposes.

GAINESVILLE, FLA.
SUN
D. 21,000 S. 22,000

MAR 9 1977

'Sesame Street' Was Turning Point

By JOAN GANZ COONEY

(Editor's note: The author is president of the Children's Television Workshop, creator of "Sesame Street" and "The Electric Company," two TV series for children that continue to please children year after year. Both programs are seen daily on Channel 5, which will also carry a special for adults, "Sesame Street At Night?" on Friday at 7 p.m.)

On March 11 "Sesame Street" will broadcast its 1,000th hour of original television programming. That program will be vastly different from the first show back in 1969. Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate this landmark. They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation and to carrying the "street" to new settings; the forest, the sea, the rural South.

An economist once noted that 1910 was a crucial year in human history because that was the year when the medical profession began to do more good than harm. I liked to think that 1969, when Sesame Street became a part of our culture, presented a similar watershed for children's television. I had a glimmer of it again two years later when "The Electric Company" burst on the TV scene as a potent and pervasive tool for classroom teachers.

I have been buoyed by what Fred Rogers, and "Zoom," and the bilingual programs of "Villa Alegre" and "Carrascolendas" have accomplished on public television, and by the occasional positive programming on commercial outlets such as ABC's "Multiplication Rock" and "After School Specials," CBS's "In the News" and NBC's "Special Treats."

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Misapplication of TV: Violence

I am very troubled by the most immediate and potentially disastrous misapplication of the medium: television violence. Americans are faced with an obsession with violence on the airwaves. One study reports that more than half of all characters on prime-time TV are involved in some violence, about one-tenth in killing. I used to be fascinated by statistics that showed that a child would watch more TV by the time he finished high school than he actually spent in classrooms. Now I'm astounded by the implications of an estimate that between the ages of five and fifteen a child will see some 13,000 killings on the medium. So is the national PTA, whose campaign to curtail TV violence merits public support.

A family hour was created by the TV industry to limit violence to programs after 9 p.m. (8 p.m. in the Midwest). The people who study audiences, the A.C. Nielsen Company, found that the curtain didn't drop when the family viewing hour ended. In fact, this season they found — to no one's surprise — that children can't be separated from the television mainstream audience. More than seven million youngsters under age twelve were found watching TV after they supposedly had gone to bed at 9 p.m. (or 8 p.m.). The family hour is to be applauded; but can't we do better?

The solution is going to have to come in the programming itself, not in the scheduling. It is imperative for us to avoid undifferentiated violence on a mass medium, especially when we know the young people are watching. I believe commercial television can and will respond affirmatively to consumer demand for less violence in programming and for more and better children's programs.

Marshall McLuhan notwithstanding, television is like any technology: it exists to be used. It has the power to illuminate and convey ideas. Some of the applications might go astray, but the potential remains. Among other things, I would like to see much more television for specialized audiences, such as the old and young, who are ill-served by a medium whose economic underpinnings dictate programs that will reach viewers who control spending dollars: the 18-to-49-year olds.

I believe that the talent and the economic resources exist to address the problems of TV and to exploit its potential in the marketplace of education and ideas as well as the marketplace of products. There is still much more to be accomplished for our children. Meantime, Sesame Street and The Electric Company promise to continue to demonstrate in their arena that television can be applied positively, effectively and innovatively to serve social and educational purposes.

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 223,455 SUN. 604,618

MAR 6 1977

CTW
SESAME STRE

REEL # VTR 4562 VTR
SHOW 1000
ITEM: 12

Count von Count, compulsive enumerator on "Sesame Street," is featured in a nighttime special, "Sesame Street at Night?," at 7:05 p.m. Thursday on Twin Cities Ch. 2. Gene Shalit is host for the show, a salute to the children's series' 1,000th program, which stars the series regulars plus guest stars including Lena Horne.

PITTSFIELD, MASS.
BERKSHIRE SAMPLER
SUNDAY

MAR 1 3 1977

Sesame Street

Gene Shalit, network television's hirsute culture commentator, hosts an adult look at "Sesame Street" in a Festival '77 special airing nationally on Channel 57 on Sun., March 13 at 6:30 p.m. over the Public Broadcasting Service (PBS).

Sesame Street at Night? is the title of the 30-minute color special, which takes its theme from a remark made by a critic when television's most popular children's series began eight years ago. "It's too good for the kids," the critic said, and the daily educational show's more than eight-million viewers have always counted a number of devoted mothers and a few fathers whose schedules allow them to stay at home during the daytime hours.

Shalit is one such fan, and he keeps a hand puppet of Sesame Street's "Grover" in his critic's corner at NBC-TV, where he is one of the hosts of the network's "Today" series.

"The special is essentially a primer for adults who don't know what they've been missing on daytime television," said producer David Connell, who added that Shalit and the producers won't try to teach anything on the show. "We'll just try and entertain them. There won't be any tests the next moring."

The PBS Festival '77 special will feature excerpts from appearances by some of the nearly 100 stars who have been guest teachers on the pre-school show, including Lena Horne who is featured in a duet with "Grover." Song and satires and sketches by Sesame Street puppet and human stars will also be part of the half hour.

1,000th Sesame Street Show!

By JOAN GANZ COONEY

(Editor's note: The author is president of the Children's Television Workshop, creator of "Sesame Street" and "The Electric Company," TV series for children seen daily on Channel 13, which will also carry a special for adults, "Sesame Street At Night!" on March 12 at 8 p.m.

ON MARCH 11, "Sesame Street" will broadcast its 1,000th hour of original television programming.

That program will be vastly different from the first show back in 1969. Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate this landmark.

They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation, and to carrying the "street" to new settings: the forest, the sea, the rural South.

AN ECONOMIST once noted that 1910 was a crucial year in human history because that was the year when the medical profession began to do more good than harm. I liked to think that 1969, when Sesame Street became a part of our culture, presented a similar watershed for children's television. I had a glimmer of it again two years later when "The Electric Company" burst on the TV scene as a potent and pervasive tool for classroom teachers.

I have been buoyed by what Fred Rogers, and "Zoom," and the bilingual programs of "Villa Alegre" and "Carrascolendas" have accomplished on public television, and by the occasional positive programming on commercial outlets such as ABC's "Multiplication Rock" and "After School Specials," CBS's "In the News" and NBC's "Special Treats."

Such efforts, however, must be viewed as bright but only occasional blossoms in the arid desert of television programs for children. This society is spending more money on advertising TO children than in creating TV programs FOR them to watch – not to mention quality programs.

Unlike so many institutions in American society, the problem of children's TV is one of motivation, not money. Reallocating many of the resources that already exist in the industry could go a long way toward improving the content and variety in children's programming.

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(Continued on page 6)

SESAME STREET AT NIGHT, a prime time PBS TV special Saturday night on Channel 13, includes a duet by Lena Horne and "Grover". The program salutes the 1,000th program of the daytime series.

MARQUETTE, MICH.
UPPER PENINSULA
CATHOLIC
W. CIRC.N AVAIL. (C)

MAR 1 1 1977

From Page 4

Sesame

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Springfield Daily News
SPRINGFIELD, MASS.
D. 81,274

MAR 11 1977

Only Occasional Blossoms

The Desert of Children's TV

(Editor's note: the author is president of the Children's Television Workshop, creator of "Sesame Street" and "The Electric Company." Both programs are seen daily on Channels 24 and 57. Both stations will also carry a special for adults, "Sesame Street at Night?" tonight at 6:30 [Channel 24] and on Sunday at 6:30 p.m. [Channel 57], described as "essentially a primer for adults who don't know what they're missing on daytime television.")

By JOAN GANZ COONEY

"Sesame Street" aired its 1,000th hour of original television programming today. That program was vastly different from the first show back in 1969. Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate this landmark. They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation and to carrying the "street" to new settings: the forest, the sea, the rural South.

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A family hour was created by the TV industry to limit violence to programs after 9 p.m. (8 p.m. in the Midwest). The people who study audiences, the A.C. Nielsen Co., found that the curtain didn't drop when the family viewing hour ended. In fact, this season they found — to no one's surprise — that children can't be separated from the television mainstream audience. More than seven million youngsters under age 12 were found watching TV after they supposedly had gone to bed at 9 p.m. (or 8 p.m.). The family hour is to be applauded, but can't we do better?

The solution is going to have to come in the programming itself, not in the scheduling. It is imperative for us to avoid undifferentiated violence on a mass medium, especially when we know the young people are watching. I believe commercial television can and will respond affirmatively to consumer demand for less violence in programming and for more and better children's programs.

Marshall McLuhan notwithstanding, television is like any technology: it exists to be used. It has the power to illuminate and convey ideas. Some of the applications might go astray, but the potential remains. Among other things, I would like to see much more television for specialized audiences, such as the old and young, who are ill-served by a medium whose economic underpinnings dictate programs that will reach viewers who control spending dollars: the 18-to-49 year olds.

I believe that the talent and the economic resources exit to address the problems of TV and to exploit its potential in the marketplace of education and ideas as well as the marketplace of products. There is still much more to be accomplished for our children. Meantime, "Sesame Street" and "The Electric Company" promise to continue to demonstrate in their arena that television can be applied positively, effectively and innovatively to serve social and educational purposes.

BOSTON, MASS.
HERALD AMERICAN
D. 337,[illegible]

MAR 9 1977

Children's shows are still wanting

ANTHONY LA CAMERA

"This society is spending more money on advertising to children than in creating TV programs for them to watch — not to mention quality programs."

So charges Joan Ganz Cooney, much-honored president of the Children's Television Workshop and creator of the much-honored Sesame Street and the Electric Company. On Friday, Ch. 2 will be airing the 1000th original hour of Sesame Street, one of several children's programs which constitute the exceptions to her dim view of the general TV picture.

"I have been buoyed by what Fred Rogers, Zoom and the bilingual programs of Villa Allegre and Carrascolendas have accomplished on public television and by the occasional positive programming on commercial outlets such as ABC's Multiplication Rock and After School Specials, CBS' In The News and NBC's Special Treats," said producer Cooney.

"Such efforts, however, must be viewed as bright but only occasional blossoms in the arid desert of television programs for children.

"Unlike so many institutions in American society, the problem of children's television is one of motivation, not money. Re-allocating many of the resources that already exist in the industry could go a long way toward improving the content and variety in children's programming."

Television, Cooney maintains, should be doing much more for specialized audiences—the old as well as the young.

"They are ill-served by a medium who economic underpinnings dictate programs that will reach viewers who control spending dollars: the 18-to-49 year olds," she said.

What especially troubles her is television violence, which she regards as "the most immediate and potentially disastrous application of the medium."

"Americans are faced with an obsession with violence on the airwaves. One study reports that more than half of all characters on prime-time TV are involved in some form of violence, about one-tenth in killing," she pointed out.

"I used to be fascinated by statistics that showed that a child would watch more TV by the time he finished high school than he actually spent in classrooms.

"Now I'm astounded by the implications of an estimate that, between the ages of 5 and 15, a child will see some 13,000 killings on the medium. So is the national Parent-Teachers Ass'n, whose campaign to curtail TV violence merits public support."

While applauding the family-hour concept, Cooney feels that this policy is only a beginning, that it is not in itself an adequate answer to the violence problem which exists after 9 p.m.

"The A. C. Nielsen Co. found that the curtain didn't drop when the family viewing hour ended," she emphasized. "In fact, this season they found — to no one's surprise — that children can't be separated from the television mainstream audience.

Joan Ganz Cooney

"More than seven million youngsters were found watching TV after they supposedly had gone to bed at 9 p.m.

"The solution is going to have to come in the programming itself, not in the scheduling. It is imperative for us to avoid undifferentiated violence on a mass medium, especially when we know young people are watching.

"I believe commercial television can and will respond affirmatively to consumer demand for less violence in programming and for more and better children's programs."

Amid her concern for the medium, how will Cooney and her colleagues celebrate the 1000th hour of Sesame Street, now in its eighth season? They won't.

"It's producers and researchers will scarcely pause to celebrate this landmark," she said. "They are busily engaged looking ahead, and not behind, to curriculum innovations in areas affecting behavior, health and mental retardation and to carrying the 'street' to new settings — the forest, the sea the rural South."

The Phoenix Gazette
PHOENIX, ARIZ.
D. 97,532

JUN 1 4 1977

PBS Season Tops For Kids

By MALCOLM N. CARTER
Associated Press

NEW YORK — Alone, the Public Broadcasting System is proving once again its belief that kids count.

In unveiling its fall list of children's programming, PBS continues its enlightened view of children as people.

THE THREE shows that won Emmys this year will be returning.

One of them, "Electric Company," seen by an estimated six million youngsters in the United States and by others in 22 foreign countries, begins repeats of the last two seasons.

"Sesame Street," which won the instructional series award, adds a pre-science curriculum and seeks expanded cultural diversity by basing some shows in Hawaii. Introduced this year, simple health practices rise to the fore in 1977-78.

Winner of the children's entertainment Emmy, "Zoom," will feature films about children in Australia, England and Japan and add special segments on handicapped children.

INDEED, THE handicapped get special treatment on a spectrum of the PBS fall schedule. An hour - long documentary, "Including Me," tells the story of six handicapped children who learn to learn with the encouragement of understanding parents and imaginative teachers.

Among other returning shows will be "Rebop," which tries to give minority youngsters positive role models; "Studio See," which brings adults and young people together to stimulate ideas, activities and skills; "Once Upon a Classic," which will air "Robin Hood" and "Lorna Doone;" "Mr. Rogers' Neighborhood," which teaches that "you are special," and "Villa Alegre," a bilingual, bicultural series intended to heighten every child's appreciation of his own culture.

WETA IN Washington is currently putting the final grace notes into a multimedia series that will debut in the fall for classroom use. Called "Music," the federally-funded series will have programs on everything from tone color to melody and improvisation.

Perhaps one of the most ambitious new series is "Parent Effectiveness," 13 half-hour dramatizations which assume that parenting is as much a science as an art.

It uses six fictional families woven into a classroom setting with the aim of teaching parents to talk so children will listen, to listen to children will talk, to negotiate conflicts and arrive at mutually agreeable solutions and to convey values effectively to children.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
LOS ANGELES CAL.
D. 1,000,866 SUN. 1,227,377

JUN 2 3 1977

Kids Still Count to PBS Producers

BY MALCOLM N. CARTER
Associated Press Writer

NEW YORK—Alone, the Public Broadcasting System is proving once again its belief that kids count.

In unveiling its fall list of children's programming, PBS continues its enlightened view of children as people.

It recognizes that they are thirsty for knowledge, that they have feelings and that they are greedy for television shows that elevate as well as entertain.

The three shows that won Emmys this year will be returning.

One of them, Electric Company, seen by an estimated 6 million youngsters in the United States and by others in 22 foreign countries, begins repeats of the last two seasons. It was cited as outstanding informational children's series.

Sesame Street, which won the instructional series award, adds a pre-science curriculum and seeks expanded cultural diversity by basing some shows in Hawaii. Introduced this year, simple health practices rise to the fore in 1977-78.

Winner of the children's entertainment Emmy, Zoom will feature films about children in Australia, England and Japan and add special segments on handicapped children.

Indeed, the handicapped get special treatment on a spectrum of the PBS fall schedule. An hour-long documentary, "Including Me," tells the story of six handicapped children who learn to learn with the encouragement of understanding parents and imaginative teachers.

Also, handicapped children are made to feel at home on Sesame Street, where they are a normal part of the environment and get sign language and lip-reading instruction.

Among other returning shows will be Rebop, which tries to give minority youngsters positive role models; Studio See, which brings adults and young people together to stimulate ideas, activities and skills; Once Upon a Classic, which will air "Robin Hood" and "Lorna Doone"; Mr. Rogers' Neighborhood, which teaches that "you are special," and Villa Alegre, a bilingual bicultural series intended to heighten every child's apprecation of his own culture.

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It uses six fictional families woven into a classroom setting with the aim of teaching parents to talk so children will listen, to listen so children will talk, to negotiate conflicts and arrive at mutually agreeable solutions and to convey values effectively to children.

The vignettes portray problems many families will recognize, including homework, helping with chores, allowance, sexuality, planning a vacation and choosing friends.

A dire need to improve children's TV

By Joan Ganz Cooney

“SESAME STREET” has broadcast more than 1,000 hours of original television programming.

Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate the achievement.

They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation and to carry the “street” to new settings: The forest, the sea, and the rural South.

An economist once noted that 1910 was a crucial year in human history because that was the year when the medical profession began to do more good than harm.

I like to think that 1969, when Sesame Street became a part of our culture, presented a similar watershed for children's television. I had a glimmer of it again two years later when “The Electric Company” burst on the TV scene as a potent and pervasive tool for classroom teachers.

I have been buoyed by what Fred Rogers, and “Zoom,” and the bilingual programs of “Villa Alegre,” produced in Oakland, and “Carrascolendas” have accomplished on public television, and by the occasional positive programming on commercial outlets such as ABC's “Multiplication Rock” and “After School Specials,” CBS's “In the News” and NBC's “Special Treats.”

Such efforts, however, must be viewed as bright but only occasional blossoms in the arid desert of television programs for children. This society is spending more money on advertising to children than in creating TV programs for them to watch — not to mention quality programs.

Unlike so many institutions in American society, the problem of children's television is one of motivation, not money. Reallocating many of the resources that already exist in the industry could go a long way toward improving the content and variety in children's programming.

I am very troubled by the most immediate and potentially disastrous misapplication of the medium: Television violence. Americans are faced with an obsession with violence on the airwaves.

One study reports that more than half of all characters on prime-time TV are involved in some violence, about one-tenth in killing.

I used to be fascinated by statistics that showed that a child would watch more TV by the time he finished high school than he actually spent in classrooms.

Now I am astounded by the implications of an estimate that between the ages of five and 15 a child will see some 13,000 killings on the medium. So is the national PTA, whose campaign to curtail TV violence merits public support.

A family hour was created by the TV industry to limit violence to programs after 9 p.m. (8 p.m. in the midwest). The people who study audiences, the A. C. Nielsen Co., found that the curtain didn't drop when the family viewing hour ended.

In fact, this season they found — to no one's surprise — that children can't be separated from the television mainstream audience.

More than seven million youngsters under age 12 were found watching TV after they supposedly had gone to bed at 9 p.m. or 8 p.m. The family hour is to be applauded, but can't we do better?

The solution is going to have to come in the programming itself, not in the scheduling.

It is imperative for us to avoid undifferentiated violence on a mass medium, especially when we know the young people are watching.

I believe commercial television can and will respond affirmatively to consumer demand for less violence in programming and for more and better children's programs.

Marshall McLuhan notwithstanding, television is like any technology.

It exists to be used.

It has the power to illuminate and convey ideas. Some of the applications might go astray, but the potential remains.

Among other things, I would like to see much more television for specialized audiences, such as the old and the young, who are ill-served by a medium whose economic underpinnings dictate programs that will reach viewers who control spending dollars: The 18-to-49-year-olds.

I believe that the talent and the economic resources exist to address the problems of TV and to exploit its potential in the marketplace of education and ideas as well as the market place of products.

There is still much to be accomplished for our children. Meantime, Sesame Street and The Electric Company promise to continue to demonstrate in their arena that television can be applied positively, effectively and innovatively to serve social and educational purposes.

Joan Ganz Cooney is president of the Children's Television Workshop. She is a graduate of the University of Arizona, has an Honorary Degree from Princeton University and is a former Bay Area resident.

San Francisco Examiner
SAN FRANCISCO, CAL.
D. 163,391

APR 8 1977

GRAND F[illegible]. D.
HERALD
D. 36,000 S. 35,500

MAR 6 1977

Consumers should demand better TV shows for children

By Joan Ganz Cooney

(Editor's note: The author is president of the Children's Television Workshop, creator of "Sesame Street" and "The Electric Company," two TV series for children that continue to please children year after year.)

On March 11, "Sesame Street" will broadcast its 1,000th hour of original television programming. That program will be vastly different from the first show back in 1969. Perhaps the strongest testimony to the vitality of the series at age eight is the fact its producers and researchers will scarcely pause to celebrate this landmark. They are busily engaged looking ahead, and not behind, to curriculum innovations in such areas as affect behavior, health and mental retardation and to carrying the "street" to new settings: the forest, the sea, the rural South.

commentary

An economist once noted that 1910 was a crucial year in human history because that was the year when the medical profession began to do more good than harm. I liked to think that 1969, when Sesame Street became a part of our culture, presented a similar watershed for children's television. I had a glimmer of it again two years later when "The Electric Company" burst on the TV scene as a potent and pervasive tool for classroom teachers.

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CHICAGO
SUN-TIMES
CHICAGO, ILL
D. 55[illegible],324 SUN. 687,350

MAY 1 3 1977

4 Emmys go to Ryan's Hope, 1 to Donahue

NEW YORK (AP) — Ryan's Hope on ABC won four Emmy awards Thursday, including best daytime drama series, at a ceremony of the National Academy of Television Arts and Sciences.

Phil Donahue, whose show is syndicated from Chicago, was selected outstanding host of a talk, service or variety show.

ABC dominated the daytime Emmys, receiving 10 of the golden statuettes.

Val Dufour of Search for Tomorrow on CBS was voted best actor, and Helen Gallagher was voted best actress for Ryan's Hope.

The outstanding game or audience participation show was ABC's Family Feud. Outstanding host or hostess for such a show was Bert Convy for CBS' Tattletales.

The Merv Griffin show, which is syndicated, won the Emmy as best talk, service or variety series.

The Public Broadcasting Service got three Emmys, winning in each category in which it was nominated. The awards went to Zoom, best entertainment children's series; The Electric Company, best informational children's series, and Sesame Street, best instructional children's programming.

CBS won two awards, NBC got one and three Emmys went to syndicated shows.

The awards ceremony was broadcast live from the Delacorte Theatre in Central Park. Because of a dispute between the Academy's Hollywood and New York factions, the scheduled broadcast on NBC of the nighttime Emmys has been postponed. The nighttime awards will be announced later.

Other daytime program awards:

My Mom's Having a Baby, ABC, outstanding informational children's special; Big Henry and the Polka dot Kid, NBC, outstanding entertainment children's special.

Also, Lela Swift, outstanding individual director for a daytime drama series for Ryan's Hope; Mike Gargiulo, outstanding individual director for a game or audience participation show for The $20,000 Pyramid, ABC, and Donald R. King of The Mike Douglas Show, outstanding individual director of a daytime variety program for a single episode.

WINSTON-SALEM, N. C.
SENTINEL
HOME EDITION
D. 43,[illegible]

MAY 2 8 1977

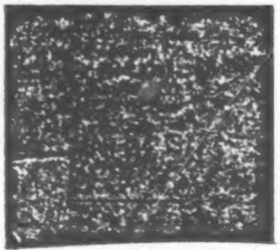
Okay, Admiral Big Bird, just steer your "Sesame Street" straight to jail. And that is where the show's crew land in a pilot project of teaching children of inmates at 9:30 p.m. on channels 4 and 26.

VICKSBURG, MISS.
POST
D. 12,500

MAY 1 1 1977

COOKIE MONSTER LANE
NW
PVT RD

LIKE ON TV — Tara Gray, 5, watches as a street department employe in Bremerton, Wash., renames her street Cookie Monster Lane. The lane is just off Big Bird Drive which, in turn, is off Sesame Street. All of the names come from public television's "Sesame Street" program for children.



More female roles on 'Sesame Street'

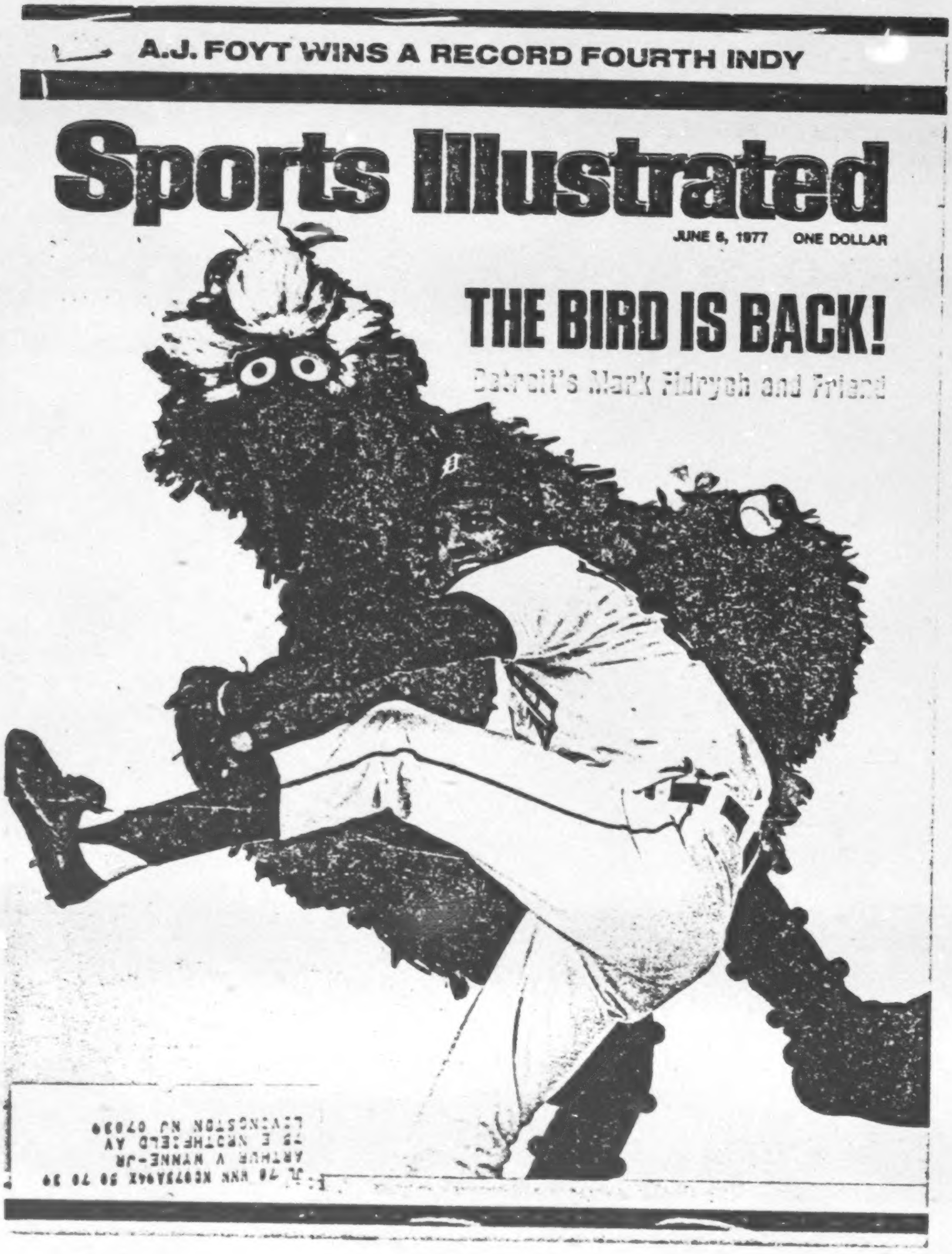
562

NEW YORK (AP) — Female hostesses and the roles they play on public television's "Sesame Street" will increase this season.

The producer, Dulcy Singer, says the changes are being made in response to criticism of not enough women in the cast and showing women in stereotyped roles.

The singer and actress, Alaina Reed, has joined the cast to portray a professional photographer. The singer-composer, Judy Collins, is scheduled for several appearances this year. Other women guests who will appear from time to time include Anne Revere and Clarice Taylor, who is currently appearing on Broadway as one of the wicked witches in "The Wiz."

The producer added that the educational series for preschoolers has already presented women in nontraditional roles. For example, Sonia Manzano was shown working in an appliance repair shop, and another was a taxi driver.



A.J. FOYT WINS A RECORD FOURTH INDY

Sports Illustrated

JUNE 6, 1977 ONE DOLLAR

THE BIRD IS BACK!

Detroit's Mark Fidrych and Friend

SPORTS ILLUSTRATED
NEW YORK, N. Y.
W. 1,181,000

JUN 6 1977

LETTER FROM THE PUBLISHER

LANE STEWART LOOKS AT THE BIRDIES

We don't mean to ruffle Joe Rudi's feathers, but let us admit right here that this week's cover was intended for our special baseball issue (SI, April 11). It was all set to go when Mark Fidrych tore cartilage in his knee late in spring training, and, well, we were forced to kill the two birds with one Joe.

Happily for baseball, the Bird (the one in front on the cover) is back, chatting with baseballs and picking up his zany antics where he left off, as the story beginning on page 20 will attest. And happily for us, we finally have the two most popular birds in America on our cover.

It was last summer that a friend said to Carroll Spinney, the man behind ... er ... inside ... well, the man who *is* Big Bird, "Have you seen this kid Fidrych? He's as wacky as you, and he's using your name." So one afternoon, before Fidrych was to pitch at Yankee Stadium, Big Bird paid his namesake a surprise visit. He waddled out of the visitors' dugout, all 8' 2" of him, onto the diamond where Fidrych was standing, and the two shook hands. Or wings.

"Hiya, Mark," said Big Bird in his familiar high-pitched voice. "Nice to meet a fellow bird."

"Boy! Wow! What a trip!" was about all Fidrych could manage.

Senior Editor Peter Carry right away thought that the twosome was a natural for a cover. The nice folks at the Children's Television Workshop, producers of *Sesame Street*, and Jim Henson, creator of Big Bird and the rest of the Muppets, sent Big Bird over to join Fidrych for a photo session with Staff Photographer Lane Stewart, who soon found himself working in a cuckoo's nest.

"Bird, would you mind moving about six inches to your left," he said, peering through his viewfinder.

Both birds moved as one.

"No, Mark, not you," said Stewart. "I said the Bird."

The 22-year-old fledgling can be excused, but the fact is that Big Bird is the ranking pro here. Spinney, 43, has, as he puts it, "helped make Big Bird move and speak" since the very first *Sesame Street* show in 1969. He also plays Oscar the Grouch, but it is being Big Bird that demands a right arm as powerful as the Bird's. Spinney's right, constantly upraised, supports Big Bird's head, and his left operates both wings. His own head is somewhere inside the bird's neck, and he "sees" by means of a two-square-inch TV monitor strapped to his chest. "It's a little like rubbing your stomach and patting your head at the same time," says Spinney.

Nonetheless, whatever sort of bird "Big" is, he is of a heartier breed than Fidrych. Big Bird has "pitched" more than 1,000 television hours, missing only six starts. Big Bird's closest brush with serious injury came in Atlanta in 1974, when, resting after a visit with candidate Jimmy Carter and daughter Amy before an appearance at Georgia Tech, he was brutally de-feathered, plucked clean by a group of ROTC students. Fortunately, Spinney was not inside Big Bird at the time.

"I'm not the best coordinated eight-foot-tall bird," says Big Bird. "I'll let Mark represent us birds in the sports world. By the way," he adds, "if you see him, tell him Big Bird says, 'Heeeyyy!' "

Jack Meyers

HONOLULU, HAWAII
STAR BULLETIN AND
ADVERTISER
SUN. 188 418
APR 24 1977

Big Bird Cannot Handle Little Friend

The unusual combination of Big Bird, singer Buffy St. Marie and her husband and infant son team up this month to help television's "Sesame Street" teach something about sibling rivalry for the first time.

The "rivals" are 7-month-old Dakota Starblanket and Big Bird, the perennial 5-year-old canary known to millions of preschool viewers of the educational TV show. They vie for the attention of Dakota's mother Buffy, a regular guest on Sesame Street.

Dakota Starblanket, nicknamed "Cody," will also be joined by his father, Sheldon Wolfchild, a Sioux Indian. The episodes will be broadcast over a span of several weeks beginning Tuesday at 11:30 a.m. and 5 p.m. on KHET.

For these sequences, Big Bird represents a young child who must cope with the arrival of a new baby in the family. TV treatment of this common problem for parents and children is the latest effort by the producers of Sesame Street to teach about affect behavior.

ST. MARIE AND BIG Bird met last season and became close friends. Now that she has an infant who requires a great deal of her time, he exhibits all the jealousies and anxieties small children experience when there is a new baby in the household.

Problems begin for Big Bird before the Wolfchilds arrive. He makes several attempts to help prepare for their arrival but is constantly told his help is not needed or that he is too young to do this or that.

His friend Buffy arrives ahead of her husband and son and makes every effort to assure Big Bird that she still loves him. She explains also that because the baby is small, he needs to be taken care of.

Big Bird fluctuates between understanding and inconsiderateness. By the time Sheldon and Cody arrive his jealousy is at a peak. It is left to the Wolfchilds to try to reassure him.

BUFFY PATIENTLY takes time out to teach him how to make Indian fry bread and asks his help in bathing the baby and singing lullabyes. Sheldon, knowing that the situation is delicate, uses his talent as an artist to make Big Bird feel wanted.

Not completely assuaged Big Bird's jealousy resurfaces periodically, but the Wolfchilds are always there to give needed reassurance. By the time the three are ready to return home, Big Bird is all set to start planning to visit them. And he's moved to create an Indian bustle from his own yellow feathers as a farewell gift.

Buffy explained her interest in performing on Sesame Street. Originally, she said, it was a desire to teach about Indians and their way of life.

"Indians have a culture that is real and which still exists," she says. Now, however, the scope of her interest is broader. "I was trained as a teacher and enjoy working with small children. Sesame Street is a perfect vehicle for me. I perform on the show for the same reasons I wanted to teach."

She adds that for 15 years she has been a "loner" doing concerts and being in charge of the total operations. "So, this is also a learning experience for me," she says.

Singer Buffy St. Marie, holding her son, and her husband, Sheldon Wolfchild, left, join the kids on "Sesame Street."

WALLA WALLA, WASH.
UNION-BULLETIN
D. 2,000 S. 15,000

APR 29 1977

Big Bird gets a brother as baby joins 'Sesame Street'

Big Bird may be a very big bird, but he can also be a very big baby. And like all big babies, he tends to sulk when he's disappointed or he doesn't understand something.

But luckily for Big Bird he has the "Sesame Street" crew to cheer him up and set him straight when things go wrong.

During the upcoming second season on the award-winning children's series, Big Bird will be faced with a problem many young viewers have experienced — sibling rivarly. There's a new baby in the neighborhood and more than a few of Big Bird's feathers are ruffled.

The baby is Cody, short for Dakota Starblanket, and he is the 7-month-old son of singer Buffy St. Marie and her husband, Sheldon Wolfchild. The appearance of the entire family on the show marks the first time "Sesame Street" has had a nuclear family.

If you'll remember, Buff was a regular on the series last year and she and Big Bird became fast friends. Now that she has Cody to care for, Buffy has less time for her feathered friend.

Big Bird experiences all the frustrations and jealousies associated with the arrival of a new sibling. He shows off, he is rude and gets hurt if he is told to wait while someone takes care of the baby.

So, Buffy and Sheldon have to spend extra time with poor Big Bird to make sure he doesn't feel too left out. As the script, progresses, Buffy explains to him that it's possible to love more than one person and to love different people in different ways.

In addition, the shows will focus on babies, now that little Cody is around to serve as a ready illustration. Their feeding and bathing are explained to young viewers who may have their own little brother or sister at home.

This new batch of shows featuring the Wolfchild family marks young Cody's television debut, but he is already a real trouper. At 12 weeks old he was present at the sweat lodge ceremony, a formal religious observation of the Northern Plains Indian tribes. At four months he was present at his parents' Indian wedding, a time of formal rededication of the family.

CAMPING JOURNAL
NEW YORK, N.Y.
MONTHLY - CIRC. N.AVAIL

APR 1977 gke

1977

people & notes

by lee schreiber

Left to right: Big Bird; Jeannie Morris; photo by Clarence Massey

Sesame Street's outsized warbler, **Big Bird**, flew his indoor coop recently to go on his first camping trip of the season. Joining Mr. Bird on the outing in Yorktown Heights, New York, were other members of the acclaimed PBS show: Susan (**Loretta Long**), Gordon (**Roscoe Orman**), Bob (**Bob McGrath**), Mr. Hooper (**Will Lee**) and Oscar the Grouch (**Oscar the Grouch**).

The on-location segments were televised on 267 Public Broadcasting Service stations. Sesame Street's target audience of preschool viewers was instructed in a series of lessons on the environment as well as on the Oscar the Grouch method of how-not-to-put-up a tent.

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MAR 5 1977 gke

There's still magic in 'Open Sesame'

After more than a thousand years when Ali Baba gained entrance to the cave of the forty thieves by saying "Open Sesame," children in more than 50 countries on six continents are still able to conjure up a kind of magic with variations on the same words.

"Open Sesame," a 65-program series drawn from the original version of "Sesame Street," is being broadcast in six countries under varying names. Children of 42 countries and territories enjoy the original production in English. Four co-productions of Sesame Street are on the air in Europe and Latin America. Last Fall Portugal's Radiotelevisao Portuguesa began broadcast of the latest adaptation of Open Sesame under the title "Abre-te Sesamo." Other editions of the 65-episode series are being seen in France, Belgium, Sweden, French-speaking Canada and Spain. Each program is dubbed by local broadcasters in their own language and the Sesame Street Muppets, who are the stars of the Open Sesame series, often take on new names in the process. For example, Portugal has renamed the Cookie Monster "Monstro Comilao" and Bert and Ernie are "Becas" and "Egas."

Four co-productions involving locally created materials are being broadcast: "Villa Sesamo" in Brazil", "Plaza Sesamo" in Mexico and more than a dozen other Latin American countries; "Sesamstrasse" in Germany and "Sesamstraat" in Holland and Dutch-speaking Belgium.

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'Sesame Street' a Hit Behind Prison Walls

By Steve Jordon

The use of "Sesame Street" methods by prison inmates to reach their children and better understand themselves is one of the newest applications the popular educational show is trying around the country.

Another was the all-day workshop held for the Nebraska and Iowa Educational Media Association, which is meeting through Saturday at the Holiday Inn, Seventy-second and Grover Streets.

Arthur Guidry, manager of media products for a division of the Children's Television Workshop, said "Sesame Street" has successfully reached its child audience.

Now, he said, the task is to let teachers, parents and others know how to use there learning techniques.

A Texas prison project is one example and will be the subject of a 25-minute film which Guidry said will be shown soon on television.

The film is designed to help children of prison inmates and the inmates themselves.

Children who come with their mothers to visit fathers who are in prison used to have little to do except get on their parents' nerves on visiting day.

Sometimes the parents wanted a quiet conversation, some prisoners wanted to get to know their children better, but didn't know how.

Using Sesame Stret as the "glue," inmates and workshop experts set up a daily learning area for the visiting children, where they can work with the inmates and inmates can work with them, Guidry said.

Sitting in a circle, a dozen or so inmates might sing "This is how I milk a cow, squish, squish" and with appropriate hand motions, show the children how it is done.

Both inmates and children benefit from this, and the U.S. Bureau of Prisons is interested in expanding these "Sesame Street" techniques, Guidry said.

Guidry said the company also is producing a history series for television and is becoming self-sustaining through Sesame Street and Electric Company products.

Jeanette Neff, vice president of products for the workshop, said albums, books, toys and other products are manufactured, sold and distributed by outside companies.

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'Sesame Street' Goes To Prison

NEW YORK — Big Bird finally made it to the Metropolitan Correctional Center after sojourns in other federal prisons, notably in Texas.

A program, announced on last Tuesday and endorsed heartedly by the Federal Bureau of Prisons, is "Sesame Street" a day care operation that entertains, teaches and otherwise occupies youngsters while their parents can really enjoy visiting hours.

The program was developed 3 years ago by the Children's Television Workshop, producers of "Sesame Street" and "The Electric Company." It had its start in federal prisons in Seagoville, Tex. and in Fort Worth. Now it is working in 7 prisons in other states, including California, Virginia, North Carolina, and New York.

The Sesame Street Prison Project began here last December at the Metropolitan Correctional Center. It is staffed by 7 volunteer inmate-tutors who serve as confidants, nurses, and play supervisors along with a member of the workshop. The inmate-tutors went through an indoctrination period before they could begin work. They are also taught child care and craft skills by local colleges and commumitty groups.

In the Texas programs, many of the inmate-tutors later went into the child care or human relations field after they were released from prison, further pursuing courses in college. They received credit for their prison work.

The program works like this: for 5 days a week for a total of 25 hours, children of all ages may come to the center during prison visiting hours to play games, learn new skills and watch tapes of "Sesame Street" in two playrooms.

The program was started, according to Evelyn P. Davis, CTW vice president, Community Education Services, in an attempt to alleviate chaotic conditions in prison waiting rooms, where young children are often left unsupervised for long periods of time while parents visit inmates.

"It has been a complete success everywhere we have started it," Ms. Davis revealed.

The inmate-tutor program is open to all prisoners except sex offenders and child molesters. Besides administering most of the program, staffing it and building such facilities as the sunny, gaily decorated playrooms at the Metropolitan Correctional Center, prisoners subject each other to rigorous screening procedures before admission to the project.

"We had to encourage them to be more flexible," Ms. Davis said.

The program is both beneficial to the children and the inmates. The children watch "Sesame Street" tapes and with the inmate-tutors follow up the TV show's imaginative alphabet and word-skill lessons with special programs prepared by educational advisers.

With Cookie Monster, Oscar the Grouch, Big Bird and other Sesame Street characters looking on from bulletin boards, the children can play records, paint, read books or comics or play with puppets.

The Metropolitan Correctional Center has the only such program in New York State, but another is planned for the Bedford Hills Correctional Institute and centers are expected to be set up in state and federal institutions in 4 more states.

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'Sesame Street' Characters In Jail

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Stone walls do not a prison make– inmates turn tutors

BY JOAN TARANGIOLI

Many unusual stories have emerged from the confines of prisons...not the least of them, the recent project at the Metropolitan Correction Center at Park Row in New York City.

In a program sponsored by the Federal Bureau of Prisons and the Children's Television Workshop (CTW) which produces of Sesame Street, inmates at the short-term facility in downtown Manhattan tutor children of fellow inmates.

Using the popular preschool program as a tool, the project's professionally-trained inmates help educate and entertain children during otherwise chaotic visiting hours.

The Sesame Street Prison Project was instituted at the Metropolitan Correction Center last December as an experimental program. It is staffed currently by seven volunteers and a project coordinator, but since its inception, 21 inmates have worked on the project, usually leaving when their sentences are completed.

THE VIEWING center at the Metropolitan Correction Center, which houses a library of Sesame Street tapes, is open five days a week for a total of 23 hours and hosts an average of 54 children a week.

Inmates built the benches, counters and stools and painted the walls of the two room center in which 3- to 10-year-olds participate in a variety of activities, including viewing segments of the show, using games and skills to reinforce the lessons, and watching plays and puppet shows.

Angelo Prisco of Yonkers, an inmate volunteer is responsible for much of the artwork in the gaily furnished center.

Explaining his participation in the project, Prisco said, "Art Linkletter I'm not, but I love kids and I love being around them. At the project, we make them feel at home and sometimes, they don't want to leave."

Prisco, who was imprisoned for contempt of court, has three children of his own. His younger son and daughter "love it here," he said, and their artwork is displayed right along with his.

When Prisco is not volunteering at the viewing center, he works for the education department at the correction center and delivers law books to other inmates.

"IN PRISON," he said, "everybody becomes a lawyer."

But how many become child care workers or learn child development?

According to the Children's Television Workshop, a former inmate volunteer at the Federal Correction Center in Fort Worth, Tex., where the project was piloted two years ago, is counseling teenagers in Fort Worth, while another is preparing to return to the University of Texas at Austin and a third is counseling other inmates.

Although the project does not insure a career as a result of participation, it is a project "in which everyone wins," said Joan Ganz Cooney, CTW president.

One inmate summed up the project by saying "They need and I need."

The project is in effect at eight prisons throughout the United States and plans are being formulated for similar programs at the Bedford Hills Correction Center and Rikers Island.

At a press conference at the Metropolitan Correction Center, Norman Carlson, director of the Federal Bureau of Prisons, said, "This is what we in the field of criminal justice should be doing, involving outside resources and programs as much as we can."

The project is open to all inmates with one notable exception, child molesters and sex offenders. Initially, prison officials screened volunteers, but later, inmates themselves took over this responsibility and have been very protective of the program.

According to Evelyn Davis, vice president od CTW's community education division, "We had to encourage them to be more flexible."

Warden Larry Taylor noted that the project has taken the strain off the sometimes overcrowded visiting facilities and has afforded parents some time to visit privately.

It is hoped that the project will strengthen family ties, help ex-offender's readjust to society and keep him from returning to prison, while providing a meaningful experience for the children.

"If, while at the center, children ask a volunteer why he's there, one inmate's reply will be "I made a mistake" — hoping that they won't make the same mistakes.

Joan Tarangioli is a Lifestyles staff writer for The Herald Statesman, Yonkers.

Frank E. Cook tutors visiting children of fellow inmates at the Metropolitan Correction Center in Manhattan. The prison is one of eight institutions with Sesame Street viewing centers established by the Federal Bureau of Prisons and Children's Television Workshop.

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Pedro (Luis Avalos) and one of his plants (named Maurice) are part of the cast of the PBS series "Electric Company," broadcast weekdays at 10 a.m. and 5 p.m. on Channel 21. The entertaining and educational reading program is watched by an estimated six million youngsters in classrooms as well as at home.

Dynamic teaching duo — The nation's booksellers, convening in San Francisco today and Monday, will be greeted by two unlikely reading authorities: Jennifer of the Jungle and her sidekick Paul the Gorilla, stars of the daily PBS series that helps teach reading by spoofing almost everything. Now the handsome pair are featured in a new series of Grosset & Dunlap books, based on the series produced by Children's Television Workshop, the people who earlier created "Sesame Street." The American Booksellers Association convention, taking place in Brooks Hall in San Francisco, is open to the public.

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